LECTURES

CONCERNING

ORATORY.

DELIVERED IN

TRINITY COLLEGE, DUBLIN,

BY JOHN LAWSON, D. D.

LECTURER in ORATORY and HISTORY,

ON THE

Foundation of ERASMUS SMITH, Eſquire.

Videmus quid deceat, non aſſequimur.

CICERO De oratore.

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TO THE

Moſt Reverend, the Right Hon. &c.

The GOVERNORS of the Schools

OF

ERASMUS SMITH, Eſq;

MY LORDS,

THE Wiſdom of our Anceſtors thought fit to eſtabliſh Profeſſors, and enjoin public Lectures to be delivered in all Seats of Learning, as Means highly conducive to the right Inſtruction of Youth. Which End they were deemed to anſwer; obtained Place in all Countries; and have been held in general Eſteem almoſt down to the preſent Times. But in late Days, at leaſt among us, a Diſlike of this Inſtitution hath been inſenſibly growing up, and ſeemeth now pretty widely to prevail; it being in the Nature of Mankind to become tired of old Cuſtoms, and ſeek after new Inventions, miſtaking too often mere Change for Improvement.

IT is likely indeed, that this Inſtitution doth not now anſwer the good Purpoſes it might, and actually did. Miſmanagement may have crept in: For render a Thing unfaſhionable, it muſt decline. But we ought not to charge on the Deſign Abuſes thereof, nor confound the Effect with its Cauſe. Thus, general Diſregard occaſions Failure in Execution; but that Failure ſhould not be alledged as an Argument to juſtify this Diſregard; although when eſtabliſhed, it keepeth up and encreaſeth it. Negligence is at firſt the Effect of Contempt, afterwards a Cauſe.

I WOULD not however be underſtood to aſſert, that this Plan of Inſtruction is perfect, that all Objections offered againſt it are groundleſs. On the contrary, it is urged with much Shew of Reaſon and ſome Truth; "That the con-
"tinued Diſcourſe of a Profeſſor, however ju-
"diciouſly compoſed, cannot convey ſufficient
"Knowledge of any Art or Science; to the
"Attainment of which, Care, Attention, and
"the Slowneſs of gradual Progreſs are neceſ-
"ſary. That this eſſential Defect hath fur-
"ther an evil Tendency, accuſtoming young
"Perſons to content themſelves with ſuch
"ſuperficial Knowledge as they can glean up
"from hearing looſe general Eſſays, and to
"con-

" conſider this as a competent Fund of Learn-
" ing; from whence uſually ſpring Conceit
" and Pedantry."

If we were to trace up the Diſlike of this Article of Academic Education to its Source, I fear, that we ſhould find it cloſely connected with, or rather a Branch of ſomewhat, more momentous, of a Prejudice againſt the Whole; a Plant, the Seeds of which have been of late induſtriouſly ſown in the Mind, have taken Root, and been artfully cheriſhed there; until at Length it hath grown to mighty Size and Strength, extending its Branches far and near; and hath well nigh covered the Land.

And yet, upon weighing the Matter, one is at a Loſs to aſſign for this Averſion any tolerable Appearance of Reaſon. Setting aſide Revelation, are there any Writings, which preſent Goodneſs in ſo amiable a Light, which recommend the nobleſt and moſt generous Virtues, Juſtice, Friendſhip, the Love of our Country and of Mandkind, in ſo warm and ſtrong a Manner, as the Volumes tranſmitted to us from *Greek* and *Roman* Antiquity? Any, that give an higher Idea of the Dignity of human Nature; or any, that contribute more to ſtrengthen and elevate the Mind, to raiſe and unfold all its Talents? Where are there

offered to us more beautiful Models of true maſculine Eloquence, finer Sentiments, exhibited in all the Grace of pure and unaffected Ornament?

Do not they place us amid the buſieſt, the moſt ſplendid Scenes; lay before us the greateſt Characters; acquaint us with the moſt private Tranſactions, and bring us into the Converſation and Intimacy as it were, of the moſt extraordinary Perſons; who, joined to the Advantages of Letters, conſummate Experience of the World; ſome of whom moved in the moſt exalted Sphere, and gave Law to the whole Earth?

And can it be imagined, that ſuch Ideas, ſuch Scenes, ſuch Patterns and Companions muſt not be highly beneficial to Youth?

Especially, what can equal our Surprize when we enquire into the End propoſed from that Form of Education, to which this hath been condemned to give Place; "A Know-"ledge of modern Languages and of the "World?"—For ſurely the beſt Foundation of the former is an Acquaintance with the Antients; Excellence of Style even in one's native Tongue, is beſt learned from their admirable Models; ſince what is eſſential in Eloquence is common to all Languages. And the latter, to a Mind

a Mind rude, unlettered, unprincipled, is uſually the greateſt of Misfortunes; it becometh Knowledge of Vice and Folly.

But it is not my Deſign at preſent to enter into ſo large a Field: The Branch of this Prejudice I ſet out with, which has led me inſenſibly into theſe Reflexions, in my Opinion deſerveth our careful Attention; eſpecially in this Place, bearing, as it doth, a particular Relation to your Lordſhips Trust.

It was allowed, that the Objection beforementioned hath ſome Force; but the Inference does not ſeem juſt. We ought not to condemn from a View of one Side. The Queſtion is, are there not Advantages which greatly leſſen, which do more than counterbalance the Evils objected? And may not Methods be found of procuring ſtill further Advantages?

"The continued Diſcourſe of a Profeſſor "cannot convey ſufficient Knowledge of a Sci-"ence."—True: Yet that hinders not, but that it may do a great deal, and profit much.

The more diligent Hearers, who join with their Attendance upon ſuch regular Courſe, a Peruſal of the beſt Authors on each Article, may receive from it great Benefit; becauſe a Man of Genius and good Capacity may com-

prehend in thoſe, however ſhort compoſitions, the principal Points; may open more general Views; and by abridging, ſupplying, explaining, ſet Things in a new and fuller Light. On the other Hand, the Careleſs who do not read, may yet derive from thence ſome Knowledge, likely to prove uſeful afterwards, at leaſt ornamental; certainly preferable to total Ignorance.

AGAIN, Diſcourſes coming from the Mouth of an eſteemed Perſon naturally make an Impreſſion upon the Minds of the Audience, turn their Thoughts to the Matters treated of, are made the Subjects of Converſation, probably of Debate; which cannot fail of engaging them in Diſquiſitions and Enquiries concerning the Things talked of: And among many Perſons, it muſt happen, that ſome will perſiſt in theſe Searches, and be led inſenſibly from a ſimple Deſire of knowing ſome one Point into an Acquaintance with, it may be a maſterly Comprehenſion of the whole Science. For the Seeds of Curioſity are ſtrong in every young Mind, however frequently kept dormant by the Love of Pleaſure or Force of Faſhion; but if ſtirred up by an apt Occaſion, they become quickly full of Life and Motion, ſhoot out, and ſoon produce fair and valuable Fruit; eſpecially, when warmed by the animating Ray of Emulation, the Principle, which above all in human Nature,

Nature, contributes to the Growth and Flouriſhing of every uſeful Art.

ANOTHER Conſideration of no ſmall Moment is, That among very numerous Performances of this Kind, ſome there will be of a better Stamp and Frame than the reſt, which ſhall draw public Notice and Applauſe, which ſpreading beyond the narrow Sphere of academic Inſtruction, ſhall bring Honour to the Society abroad, it may be to the Country, and enrich with new Treaſures the Commonwealth of Letters. Experience confirms this Hope; and it would be eaſy to cite many celebrated Productions, which owe their Birth to Occaſions of this Sort.

THUS it ſeems to me, that the Objection mentioned in the Beginning hath been fully anſwered: And perhaps we may add ſomewhat, and anſwer yet more fully; a Method perhaps may be found of improving the uſual Form, and of opening thereby new Benefits.

IN this Manner of lecturing by perpetual Diſcourſe, there is a manifeſt Diſadvantage, that the Stream of Words paſſing away in a rapid Flow, makes a ſlight Impreſſion; they glide ſwiftly by with unbroken Current, and little remains in the Hearer's Mind.

UPON

Upon other Occaſions of Inſtruction there is a different Form employed: Wherein the young Perſons are directed to ſtudy with Exactneſs ſome approved Book; a certain Portion of which they are to give an Account of in the Way of Examination. Here, the regular alternative of Queſtion and Anſwer, the gradual Opening of the Underſtanding by the clearing up of Doubts, and rectifying of Miſtakes, the Traces engraved in the Memory by frequent Repetition, by Conjectures, Meditation, paſt Errors, Endeavours of Recollection, muſt beſtow a diſtinct and laſting Comprehenſion of what is learned. But this Manner is laborious, is leſs pleaſing than the other; neither doth it give Riſe to any laſting Work, which may diffuſe its Influence and Luſtre beyond the preſent Circle, illuminate the literary World, and poſſibly may extend the Ray down to Poſterity.

Now ſuppoſe theſe two Plans of Inſtruction combined, and properly united: In this Caſe, we might reaſonably hope for the Advantages of both, free from the Inconveniencies of either ſingle; which Scheme ſeems to bid fair for Perfection.

Neither is this a viſionary Project. It actually ſubſiſteth; and has been in a great Meaſure executed

executed in the Plan of the preſent ORATORY LECTURE, under your Lordſhips' Inſpection.

HERE the Profeſſor is enjoined, at certain Seaſons, to pronounce, according to the firſt-mentioned Form, a perpetual Diſcourſe. At all other Times, the young Perſons are inſtructed in the latter Way: They are required to read aloud ſome Paſſage of an Hiſtorian or Orator, to the End that they may be exerciſed in the uſeful Art of juſt, diſtinct Pronunciation: To which, as they advance further, is added the Peruſal of ſome among the celebrated Treatiſes concerning Oratory, remaining from Antiquity. Thus are they inſtructed betimes in the Principles of juſt Criticiſm, are taught to think, to cloath their Thoughts in apt Expreſſion, and to utter theſe with Propriety and Gracefulneſs. Whilſt at the ſame Time Compoſition is encouraged, the Curioſity of the Hearers is raiſed, their Emulation kindled: And it is hoped, that they may have propoſed to them a fit Model of good Writing in the Performances of their Profeſſor; ſome of which may poſſibly, in Length of Time, remain an Ornament to the Community that produced them, and, ſpreading abroad their Fame, may contribute to the Honour or Advancement of Letters.

FURTHER Improvements, I doubt not, may be thought of: Some were not long ago propoſed

poſed by a Perſon of public Spirit and enlarged Views. One there is, which if I might be allowed to hint at any ſuch, I would mention, as following naturally from the Obſervations juſt now laid down.

" PROFESSORS ſhould not only read at cer-
" tain Seaſons, as they are now obliged to do,
" original Diſcourſes; but they ſhould be en-
" joined to publiſh a fixed Number of ſuch,
" within a limited Time."

THIS Neceſſity would take away the Plea, real or pretended, of Modeſty, and Delicacy about Reputation; would overcome that great Enemy even in the beſt Capacities to Excellence, the Love of Eaſe; and would compel the Writers to exert their whole Force, to weigh with Caution, and poliſh with Labour, Works, which they know muſt go abroad, muſt ſuſtain the Examination of ſevere and penetrating Eyes. The Want of which uſeful Compulſion hath, I believe, been felt among us; and is the Cauſe that the preſent (I fear unadviſed) Undertaking is here, even at this Day, a new, and, as I think, yet unattempted Eſſay.

I AM not ignorant, that a Propoſal of this Kind is likely to be treated with Contempt or Ridicule. " The World, it is ſaid, abounds
" with

"with bad or ordinary Books; why ſhould "we ſeek to augment the Number?" To which I think the Anſwer not difficult.

A GOOD Book (and ſometimes a good one may be hoped for) is well worthy of being purchaſed at the Price of enduring many bad or indifferent; an Evil which falls only upon willing Sufferers; eſpecially, as theſe cannot be laſting Incumbrances; for ſuch are publiſhed, juſt talked of, ſlightly looked into, condemned; and then turned into ſome Corner of a Library, there to moulder amidſt Worms and Duſt in undiſturbed Oblivion. Even bad Books, in the Caſe before us would have one good Effect; they would ſhew the Inability of the Writers for the Poſt they hold, and give timely Warning to diſplace them; a Diſcovery, which, it were to be wiſhed, could be rendered univerſal.

WE may add, that theſe Performances, however in themſelves inſignificant, would afford a probable Argument of Diligence in the Writer: For one who ſhews this Attention in the Diſcharge of no eaſy Article of his Duty, cannot well be ſuſpected of great Remiſſneſs in the others.

THEY bear a Similitude in this reſpect to the Prudence of that Inſtitution in Cities, which enjoins the Watchmen to go their Circuit and proclaim

proclaim the Hour, not ſo much for the Sake of informing the Inhabitants in a Point little needful, as becauſe ſuch periodical Vociferation furniſheth a Proof, that theſe Guardians of midnight Order do attend, and watch, whilſt others ſleep.

THIS, Diligence, hath its Praiſe; and the Diſcourſes annexed may, it is hoped, entitle the Speaker to that humble Merit. He walketh his Rounds; and if he call out in no tuneable Voice, nor utter any uſeful Admonition, yet he thereby proves himſelf to be on his Station, and awake.

WITH this View, he hath been induced to come forth from the Shade, uncalled; and to venture out from calm ſafe Obſcurity into the Public; a wide and ſtormy Sea, covered with Wrecks of unſucceſsful Writers; ſenſible, at the ſame Time, that he is expoſed to greater Inconveniencies, than they who ſhould publiſh under the propoſed Regulation could encounter with. They would have Neceſſity to urge, a juſt Plea for Indulgence; he is a willing Adventurer: And more gallant Behaviour is expected from a Volunteer, than from one impreſſed into the Service.

THE Nature likewiſe of this Deſign, and the Subject, lay open to peculiar Hardſhips.

ITS Nature admits not a Criterion, whereby to judge; whence one can never hope to ſatisfy all. And in Difference of Opinion, few make befitting Allowances, or even afford to the oppoſite one an impartial Hearing.

AGAIN, continual Criticiſm diſguſteth. Seek by digreſſing to relieve; you offend againſt the Rules of your Art; thus are thought tireſome, or trifling.

IF you be plain, you repeat; if nice, you refine; you are vulgar, or viſionary.

THIS likewiſe is a Subject, which all underſtand, or think they do; hence all are Judges: And among ſo many, there muſt be Cenſurers.

THESE, however, are counterbalanced by chearful Conſiderations on the other Side.

IT is pleaſing to have endeavoured well; to have given ſome Mark of Care, and permit me ſo to name it, of an honeſt, although it is too likely, unſucceſsful Ambition.

BESIDES, I am perſuaded that there is in the collective Body of the Public a Fund of Candour, which never fails in the End to caſt the Balance. Paſſion, Prejudice, Temper, Faſhion, may for a while carry with them the public

puplic Suffrage, but they ſhall at laſt ſubſide; and Truth and Reaſon be liſtened to, ſpeaking in the Voice of the Majority always juſt; rather indeed mild and indulgent, inclined to favour thoſe who appear deſirous of deſerving well from them.

WITH theſe Thoughts, relying on the Merit of a good Intention, I ſeek to encourage myſelf; hoping, in the mean Time, to obtain Pardon for the Liberty I take, of INSCRIBING to your Lordſhips the following Lectures, the FIRST-FRUITS of an Office, derived from your Appointment, and held under your Approbation.

LET them, ſo long as they may happen to be remembered, remain a TESTIMONY of the Author's RESPECT for your Lordſhips, and a MEMORIAL of his GRATITUDE.

CON-

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LECTURE XV.

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LECTURE XVII.

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neſs. Poets uſeful in teaching Vehemence, Sublimity, Figures; *more eſpecially* Expreſſion. *All not to be read equally. Of Epigrammatiſts. Lyric Writers. The Epic Poets very uſeful. Writers of Tragedy moſt of all. Inſtances in Narration. Speeches. Of Comic Writers. Method recommended, of expreſſing in Proſe beautiful Paſſages of Poets; or turning Proſe into Verſe. Example in a Dialogue from* Lucian *imitated in Verſe. Another, in* Emilia, *an Hiſtorical Poem.*

LECTURE XVIII.

Definition and Diviſion of Style. The Sublime, and ſublime Style. Conſequences relative to Style. Account of Plato. *Conſidered as a Teacher of Oratory, and as Eloquent. In the firſt Light, his Dialogue, entitled* Phædrus, *remarkable, containing excellent Rules. An Abſtract of this Dialogue. Character of* Plato *in the ſecond Light as a Writer. The Judgment of* Plato, *a Poetical Eſſay.*

LECTURE XIX.

Of the Eloquence of the Pulpit. *Reaſons for confining Remarks to this Kind. Firſt Thing to be conſidered, Qualities requiſite in a Preacher: —Virtue, and Piety; Knowledge of Hebrew Tongue; of Greek; Fathers of the Church; Philoſophers; Mathematical Science; Human Learning; of the World; of himſelf; of native*

tive Tongue. Second Thing to be conſidered, The End; *Uſe hereof. Means to be employed.*

LECTURE XX.

Continuation. 1ſt, *Choice of a Subject. Of Points of Faith.—Caution in treating of theſe. Precept. Of Points of Morality; Difficulty in Speaking well concerning theſe.* 2dly, *Choice of a Text. Inconveniencies of this Cuſtom. Four Errors to be avoided. Precept.* 3dly, *Reading of Writers on the ſame Subject. Caution herein. The Collecting by this Means Materials.* 4thly, *Reducing theſe to Method. General Precept. Unity of Subject. General Rule concerning Method. Of the* Exordium. *Uſeful, Why? Faults to be avoided. A Precept concerning it. Of the* Diviſion. *Objections againſt the Uſe of Diviſion. Why it ſhould be retained. Difficult. Rules concerning it. Method of the ſeveral Parts, or Members of Diſcourſe.*

LECTURE XXI.

Continuation. *Of the* Proof or Reaſoning Part. *Shortneſs, of Uſe here. Firſt Fault. Exceſs of Proofs. Inſtance from a Great Perſon. Inconveniences hereof. Second Fault, New Opinions and Myſtical Points. Third Error. Reaſonings made uſe of on common Occaſions, too profound and ſubtile. Inſtances from a great Perſon. Hence, an uſeful Precept, regard the Capacities of the Audience. Diſtinguiſhing*

guiſhing Excellence of Tillotſon. *Of Proofs from Scripture. Rules to be obſerved in the Uſe of theſe. Of* Inferences. *Firſt Rule—Not to be very general. Second. Third. Fourth Obſervation. Of moving the Paſſions. Advice on this important Head. Proper Place for this is the* Application; *Why Precept uſeful towards ſucceeding herein. Audience to be conſidered. Paſſion of moſt Influence. Addreſs to Imagination neceſſary. Caution herein. Rule.*

LECTURE XXII.

Continuation. *Of* Style. *Extremes to be avoided. Uſe of Figures. Caution in Compoſition. Of* Pronunciation. *Precepts not very uſeful here. Conſiſts of two Parts. A Courſe of Obſervation propoſed, which it is thought may be advantageous. A principal Error remarked. Source hereof. Advantages of Preaching extempore and from Study, compared. Sum of preceding Remarks. Conſiſts in this ſhort Rule*—Study Variety. *Caution herein. Monotony. Oppoſite Extreme. Pitch of the Voice. Familiar or Comic Tone. Of Pronouncing by the Help of Characters or Notes. The ſecond Part of Pronunciation, Action or Geſture. Rules from the Antients. General Obſervation propoſed as very uſeful in this Point. Concerning the obtaining of Authority. Means to it.*

LECTURE XXIII.

Of Modern Latin Poeſy. State of the Queſtion. Three Things to be regarded in Poetical Performances.

formances. Advantage in all Three, is on the Side of writing Poesy in native Language. Instances Antient, and Modern. Objection, " Greek *and* Roman *Languages better than* " *Modern. Performances more excellent.*" *Answer, from Reason, from Fact. Writing in a dead Language not more easy. Argument of Weight. Whether the writing in a Learned Tongue should be forbidden or despised: Why, and how far useful. Applied to Modern Latin Poesy. Peculiar Vindication of the Lecturer.* IRENE, *Carmen Historicum.*

LECTURES

LECTURES

CONCERNING

ORATORY.

LECTURE the First.

INTRODUCTION.—*Praiſe of Eloquence.—Difficulty of it.—Prejudices removed.*

IT is not without much Diffidence and Sollicitude of Mind that I enter upon the preſent Undertaking, this of delivering to you Diſcourſes, concerning the Nature, Precepts, and Method of Oratory. I ſhall not as a Ground of ſuch Diffidence, however real, urge my own Inability; ſuch Pleas being commonly offered, and ſeldom regarded as ſincere. The Difficulty of the Work itſelf is a ſufficient Ground, comprehending ſo wide a Circuit, and abounding with Points ſo various, ſubtile, and delicate.

WHICH Difficulty becomes not a little encreaſed, by the Multitude of Writers upon this Subject. For, in ſuch Circumſtances, how ſhall one proceed? Have you nothing new to offer? Perpetual Repetition diſguſts. Beſide, if that be the Caſe, why do you write? Do you ſeek to inform Men of what they know already? On the other Hand, have you made any Diſcoveries? The Probability is, that the Love of Novelty hath led you into Miſtakes. At beſt, you will have eſtabliſhed Opinions and Prejudices, no weak Enemies, to encounter with: Wiſe Men will ſuſpect you, the Vulgar at once condemn. To which I may add, that the Frequency of Writing and Diſcourſe on this Kind of Subjects, indiſpoſeth Men to the whole Kind: The Ground hath been ſo traverſed and beaten, that they have no Hope of ſpringing new Game, and follow thoſe who would lead into it, with Reluctance.

SUCH is the forbidding Aſpect of my preſent Undertaking: But it may be conſidered in more pleaſing Lights, which take off from theſe Diſcouragements. One of theſe is, the Neceſſity laid upon me from the Situation in which I am placed, of making ſome Attempt; and Neceſſity renders even Mediocrity excuſable.

I SHOULD mention, as a *Second*, the Candour and Indulgence of my Hearers, who would rather approve and profit by what is right, than ſearch for Errors or Defects, and condemn. But waving this as a Point of too much Delicacy to be inſiſted on; I am not a little comforted by

by a Reflexion, which I often make, that notwithſtanding the numberleſs Treatiſes before-mentioned, it ſeems that the Subject is not exhauſted; new and uſeful Obſervations may be ſtill added. My Reaſon for thinking ſo, is this: Of the infinite Multitude of rhetorical and critical Compoſitions, Accounts of which are ſent down to us from Antiquity, ſome, Works of the moſt celebrated Authors, ſcarcely a Dozen remain at this Day. How then ſhall we judge; that among the innumerable Treatiſes, which have periſhed, there were not any, which contained ought valuable or peculiar? You cannot believe, you will not ſay it. But if they did contain ſuch; may not the ſame or like Thoughts occur at this Time; and Eloquence be ſtill enriched by new Inventions? At leaſt, we may hope to clear the Road marked out by the Antients, to ſmooth and open it; perhaps in ſome Places to ſtrike out new and ſhorter Paths.

THESE Reflexions help to animate: But my chief Encouragement is the Hope, that theſe Lectures, imperfect as they are, may do ſome Good.

THEY may at leaſt turn your Attention to the Subject upon which they are raiſed: An Effect, which (pardon the Remark) ſeemeth at preſent needful to us. Sciences are cultivated not unhappily, Languages are ſtudied, polite Authors are read and underſtoood among us. But a Spirit of imitating them is not ſufficiently high. Content to know and admire, who ſeeks to re-

ſemble? Reaſon is more exerciſed than Invention. Attached to what is ſolid, we neglect Ornament. Now the treating publickly of this latter, the hearing much concerning it, will unavoidably make it the Subject of your Thoughts and Diſcourſe: And, if it hath, as certainly is the Caſe, much of real Value in it, will naturally introduce a Fondneſs for it, will recommend it to your Study and Care.

I AM the more at Liberty to hope for this Conſequence, as the Trial is new; as Lectures on the preſent Argument have been long diſuſed; or rather have never been carried on in a continued and regular Courſe.

THAT this, ELOQUENCE, is a Poſſeſſion highly valuable, an Art worthy of your utmoſt Application, ſeemeth not to require Proof. The Hiſtories ye read daily, the Writings of thoſe whom ye juſtly admire, abound with Evidences of its Power, and Praiſes of its Dignity. There is not any Nation ſo barbarous, ſo uncultivated by Arts, ſo foreign from all Humanity, in which there may not be found Traces of its Influence, although in its rude and imperfect State. And in thoſe happier Climates where Reaſon was improved, whereſoever the Beams of Arts and Knowledge were extended, Eloquence obtained likewiſe Admiſſion, met with proportional Advancement, and flouriſhed together with them. If there be more of Worth in Science, if it be more eſtimable to find out Truth, than to impart it when

when found, to think deeply than to ſpeak well; yet is there not leſs Utility in this latter; becauſe, it is abſolutely neceſſary to the obtaining, in any conſiderable Degree, the Advantages of the other. For of what Importance is the Diſcovery of Truth, if it cannot be communicated? What avails the moſt improved Underſtanding, if incapable of conveying properly its own Notions?

Prometheus is ſaid by the Poets to have ſtolen Fire from Heaven, beſtowing which to Mankind, yet wretched and ſavage, he rendered Life comfortable, and prepared the Way for all the beneficial Arts afterwards invented. Such we may eſteem Eloquence; a divine Ray, which gave Life and Warmth to all the Faculties, teaching them to impart the Fruit of their Operations to others; by this Means diffuſing Humanity, Knowledge, Politeneſs of Manners.

For Mankind, however curious and Lovers of Truth, will ſeldom give Admiſſion to her, if preſented in her own native unadorned Shape. She muſt ſoften the Severity of her Aſpect, muſt borrow the Embelliſhments of Rhetorick, muſt employ all the Charms and Addreſs of that, to fix, conquer, and win over the Diſtractions, Prejudices, and Indolence of Mankind. If becauſe Reaſon is natural to Men, they were to be left to the Power of ſimple unaſſiſted Reaſon, the Minds of the Multitude would be in a State as deſtitute as their Bodies, if abandoned equally to Nature alone, without Raiment, without Houſes. Eloquence we may therefore ſtyle the

Cloathing of Reaſon, which at firſt coarſe and plain, a Defence meerly againſt the Rigour of the Seaſons, became at length a Source of Beauty, defendeth, preſerveth, adorneth it.

LET us not then attempt to ſeparate two Friends thus happily united. You do rightly without Doubt in cultivating Science; it is the only firm Foundation. But, if you ſtop there, you leave your Work imperfect: Add to Science this Gift of Eloquence, which, if in the Order of Nature inferior, is equal as I ſaid before, rather indeed preferable, in Uſe and practical Advantage; is more forcible, more ſplendid, more univerſally powerful. Conſider it not in the Light of philoſophical abſtracted Severity, but according to the Rank it actually holdeth in the World; for we ſhould be guided in our Choice by Reality, not Speculation: What is there more to be deſired, what more admirable, than for one, a private Perſon, by Means hereof, to fix the Attention of a large Aſſembly; notwithſtanding their different Tempers, Views, and Diſpoſitions, to inſpire alternately, Joy, Sorrow, Indignation, Compaſſion, Love, Averſion; to keep every Motion of their Minds ſuſpended as it were on his Words; and in the Concluſion, to leave them pleaſed, convinced, perſuaded? Reflect, in what grand Images do the Writers of Antiquity repreſent the Orators of their Days. [*a*] Sometimes

[*a*] Vehemens ut procella, excitatus ut torrens, incenſus ut fulmen, tonat, fulgurat, et rapidis eloquentiæ fluctibus cuncta proruit, et proturbat. CICERO.

they

they are Torrents, that rolling with impetuous Fury, bear down every Thing before them. Again, they are Lightnings, that dazzle and ſtrike blind, that pierce and diſſolve. At another Time, they are Tempeſts, that rage and thunder, that rend, ſcatter, overturn.

In one Place, you ſee a mighty People diſſolved in Luxury and Indolence, effeminate, corrupted, terrible only to thoſe, who would reform them; [b] the Orator layeth before theſe their true State; he ſhews them from without a powerful Enemy deceiving, and ready to enſlave them; Traitors ſelling them within; their Allies inſulted, their Territories mangled and alienated, their Armies uſeleſs, their Trade deſtroyed, their Fleets baffled and idle; themſelves in the mean while buried in Sloth, devoted to Shews and Spectacles, the Contempt of *Greece*: Which affecting Picture he contraſts with that of their Anceſtors, Lovers of their Country, patient of Labour, intrepid, victorious over the innumerable Hoſts of the *Perſian* Monarch, the Defenders of Liberty and *Greece*, Patriots honoured with immortal Fame.—Lo! this degenerate People are rouzed, kindled, fired; the Orator's Voice recals the Spirit of their Anceſtors; they ruſh with Emulation to Arms; they fight and fall, although unſucceſsful, yet glorious, on the Plains of *Chæronea*.

In another Place, ſee a [c] Tyrant trampling on the Laws and Liberties of his Country, in

[b] Demosthenes, [c] Julius Cæsar.

other Reſpects the moſt accompliſhed of Mankind: Behold him determined to inflict Death upon an [*d*] Enemy now in his Power! [*e*] One offereth himſelf to plead for this illuſtrious Criminal, and the Uſurper, although reſolved to condemn, aſſenteth to hear. He ſeateth himſelf on his Tribunal, holding the fatal Decree prepared beforehand: He liſteneth, his Curioſity is engaged; as the Advocate goeth on, he is moved, affected, his Compaſſion is raiſed, he turns pale, he trembles, the Decree drops from his Hand; he forgives [*f*].

"BUT theſe Wonders have ceaſed: No "ſuch Effects have been wrought in modern "Times."

TRUE:—Yet they are ſtill poſſible; and is it not worth while to cultivate an Art which may poſſibly lead to ſuch? At leaſt, we cannot doubt, that ſomewhat reſembling theſe, may be ſtill hoped for.

BUT, there remains a Conſideration of more Importance, "This Art will enable us to do "much Good."

IN the ſeveral liberal Profeſſions, for which all who now hear me are intended, the Power of Speaking-well qualifies the Poſſeſſor to be eminently uſeful. Whether you deliver your Sentiments concerning the Meaſures moſt beneficial to your Country, and ſeek to abrogate hurtful, or enact wiſe Laws: Whether you do right to injured Innocence, or bring Guilt to

[*d*] CAIUS LIGARIUS. [*e*] CICERO.
[*f*] PLUTARCH in the Life of CICERO.

due

due Puniſhment, recover or defend Property uſurped or attacked: Or whether laſtly, you lay before Men their Duty as reaſonable Creatures and Chriſtians, paint the Charms of Religion and Virtue, or diſplay the Horrors of Infidelity and Vice: In all theſe important Offices, of what mighty Efficacy is Eloquence? Without this, Knowledge proceedeth faintly, ſlowly, like unaſſiſted Strength in manual Works, which may at length obtain its End, but with much clumſy Labour: Oratory we may compare to the mechanical Arts, which, by furniſhing Engines, and well adapted Inſtruments, produce the ſame Effects with Eaſe, and finiſh with Elegancy.

THOSE who underſtand the Nature of Society will not, I believe, eſteem it a Paradox, if we aſſert, that the Orator, who employeth his Talent aright, is one of the moſt uſeful Members of the Community, infuſing Principles of Religion, Humanity, and virtuous Induſtry in all who hear him, contributing to preſerve Peace, Juſtice, and Harmony among Men.

WE may therefore lay it down as acknowledged, that this Art is excellent. At the ſame Time it ſhould not be concealed, that it is difficult; and cannot be obtained by meer Approbation and indolent Wiſhes. This we might fully prove, by a bare Recital of the many Endowments of Mind, which, beſide outward Qualifications of Perſon, Voice, Action, are requiſite to the forming a great Orator: An Aſſemblage

rarely

rarely met with; and where met, ſtill inſufficient without Care. For Nature hath dealt with the Mind of Man as with the Earth about him, which produceth not Grain, unleſs ſhe hath before ſown the Seeds in it, and Culture be afterwards added.

THIS Remark points out the two great Articles, of which are formed, as it were, the Root and Stem of this lofty Tree of Eloquence, from whence the leſs Parts, like Branches, quickly ſhoot. Theſe are GENIUS and APPLICATION. Concerning which, as ſome Obſcurity hath ariſen, allow me to add a few Words in Explanation of them.

THE Air and Features of every Individual in the human Species are different: Not leſs Diverſity is obſervable in their Minds: Their Diſpoſitions, their Likings, their Powers alſo are altogether different. Take any Number of Perſons, you will find them inclined to different Studies; each capable of ſucceeding well in his own, yet averſe from, and uſually unable to make a Progreſs in that choſen by another. Nothing is more commonly met with. Here is one, who in early Youth reads the Poets with Pleaſure, learns with Eaſe to imitate them, but can ſcarcely be brought to comprehend the firſt Elements of Geometry: While this other young Perſon can hardly be dragged through a Page of *Homer* or *Horace*, who yet runs over *Euclid* with Rapidity. As again, others there are, utterly inept for Letters, who become good Mechanicks, or raiſe a Fortune by Commerce.

THIS

THIS Diſtinction is eſſential; it gives to Life its whole Colour and Character. If a Man ſet out in the Path, to which Nature pointeth, he will go on eaſily and ſwiftly to his utmoſt Degree of Perfection; for there are Limits to all: But, if by wrong Influence or Choice, he be forced or ſeduced into another Road, he will meet with Difficulties at every Step, go on ſtruggling and ſtumbling, and if he have Reſolution to perſevere, will arrive in the End, to Mediocrity. *RICHELIEU*, the greateſt Stateſman of his Age, had an immoderate Ambition to be admired as a Poet, and became in that Reſpect ridiculous: Somewhat of the ſame Kind we ſee in *Machiavel*; and perhaps *Cicero*. Even the moſt verſatile Mind, that which can beſt ſuit itſelf to different Things, confeſſeth ſtill this Power of *Nature:* For, though it may perform tolerably well in a foreign Province, yet it doth far better in its own. [g] Every Circumſtance and Kind of Life, ſaith the Poet, became *Ariſtippus*; yet we cannot imagine, that ſtoical Severity ſuited him ſo well, as his own ſoft voluptuous Philoſophy.

IF I might be allowed to borrow a Compariſon from Science, I would liken ſuch *Nature*, to a Body placed in a Ray ſeparated by paſſing through a Priſm, which appeareth always of the ſame Colour of that Ray; but is much brighter, more luminous, when beheld in Light of its own natural Colour. *Boccace* hath left

[g] Omnis ARISTIPPUM decuit color, & ſtatus, & res. HOR.

behind him ſome ſerious Writings which are deſervedly neglected; take up his *Decameron*, you muſt be pleaſed: What comick Wit and Humour! What Delicacy, yet Simplicity of Style and Sentiment! He is a Model in this Kind: It was his *Genius*. *Milton's* Sublimity tranſports, aſtoniſhes; his Attempts of Humour move Pity.

"UNIVERSAL Genius may ſeem an Exception."——This, like univerſal Conqueſt, is chimerical, ſought after by many; always with ill Succeſs, and to the Prejudice of the Seeker. No Man ſeemeth to have fairer Pretenſions to it, than Lord *Bacon*. What Depth of Thought! What vaſt Extent of Learning! What grand Ideas! Yet when he aimeth at Ornament, as he doth not ſeldom, how doth this great Perſon fail! He becomes forced, unnatural, obſcure. Nature hath fixed the Bounds. Some exalted Souls have a much wider Range to move in; within which, they ſeem to be more than human: beyond, are but as common Men: They are *Sampſon, ſhorn of his Strength*; *Anteus*, held up aloft in Air. Where the Impulſe is ſtrong, it cannot be miſtaken; divert, cover, overwhelm it, ſtill it will ſend out Sparks, if it cannot blaze. *Mallebranche*, an Enthuſiaſt in the Cauſe of Truth, inveigheth againſt all rhetorical Embelliſhments, as Inſtruments of Falſehood: and Nature breaks out, betraying him in every Page; he is unawares an Orator, and a fine one.

IN the general Courſe of Mankind, the Difference is much leſs ſtrongly marked; but it

it always is. As no Man is alike fit for every Employment, ſo there is not any, unfit for all.

THE Sum is; in the original Frame of our Souls, there is a Difference proceeding from the Hand of the great Maker, by which, every Man is enabled to make a better Progreſs in ſome one Thing, Study, or Art, or Handicraft, than in another; which natural Ability we name GENIUS. Sometimes it comprehendeth a wide Circuit; is ſometimes confined to one Science or Art, or even to one Branch of each: But the moſt extenſive is bounded; the narroweſt hath open to it its peculiar Path. The Uſefulneſs or final Cauſe of which Diſpoſition is manifeſt, that Men thus differently qualified, ſhould ſtand in Need of, and be benefited by each other; thus all mutually obliged and obliging, whilſt each moveth in his own peculiar Sphere, ſhould conſpire to promote the Good of the Whole.

LET us now bring home theſe Obſervations to the Point before us. The firſt Article to be regarded in one deſtined to the Study of Oratory, is this, GENIUS. It is the Foundation of all; to this, all ſubſequent Improvement muſt be proportional; without ſome Degree of it all Attempts are vain, no Progreſs can be made; in which Caſe, the Attention ſhould be turned ſome other Way.

THIS precious Gift being ſupplied by the Hand of Nature, you then proceed to the ſecond Article mentioned as neceſſary to perfect the

the firſt; this was ſaid to be APPLICATION, which conſiſteth of two Parts, STUDY and PRACTICE.

YOU muſt read the Works of the moſt eminent Speakers; read not ſlightly or tranſiently, nor ſo as meerly to apprehend the Senſe, but with Care, Intentneſs, Aſſiduity; with an [*h*] Earneſtneſs nearly equal to that of Writing. Make yourſelf Maſter of their Subject. Obſerve the Method they have choſen. Follow them through every Tranſition. Attend to their Reaſoning. Take Notice, of the Addreſs with which they prepare Things; how they guard againſt Prejudices, prevent or ſolve Objections; how they paint, move, amplify, contract; where abound in Images and Figures, where aſſume a plain ſimple Style: Penetrate into the ſeveral Reaſons for this Variety. Having arrived thus far, learn to diſtinguiſh the Genius of each Speaker; which being known, you will trace it through every Variety ariſing from Occaſions, Circumſtances, Conjectures, Imitation: This is the principal Form; the Key, which gives the Tone to the reſt.

FURNISHED with this Knowledge, you are to compleat all by adding the ſecond Branch of Application, PRACTICE.

YOU ſhould by frequent Trial, make yourſelf acquainted with the Bent, Strength, Limits of your own Genius; that having learned the proper Cultivation of it, you may lay out your

[*h*] Legendum eſt pene ad ſcribendi ſollicitudinem. QUINT.

utmoſt

utmoſt Efforts in that Way; and by obſerving, correcting, and guarding againſt Faults, raiſe it gradually to the utmoſt Perfection, of which it is capable. For as Exerciſe forms the Body, maketh it ſtrong, pliable, and docile; ſo doth Practice the Mind, giveth to it Firmneſs, and Force, and Eaſe, a Readineſs and Gracefulneſs, not otherwiſe attainable.---But as the enſuing Lectures are to turn chiefly upon Articles relative to theſe, STUDY and PRACTICE, I ſhall ſay no more of them at preſent.

ONE Thing however it ſeems, that I ought not to paſs over: It will probably be aſked, "Among the Qualities requiſite to form an "Orator, why is *Taſte* omitted? The general "Opinion gives it a high Rank among them."

I ACKNOWLEGE it. In Writings and Converſations upon this and the like Subjects, no Word occurs more often: All Excellence in Compoſition and Judgment is reſolved into it. But hath this Term a clear Idea annexed? Aſk for an Explanation of it; you meet with various Opinions, much Confuſion and Controverſy. Let us then conſider the Point: Let us, if we can, fix the Value and preciſe Meaning of the Term.

THE firſt Thing which occurred to me in enquiring upon this Subject was to aſk, in what Senſe was this Word uſed in *Greece* and *Rome*, the two great Fountains of that Elegance, which Moderns expreſs by *Taſte*? I could not recollect to have met with the Word applied at all in this Manner, in any *Greek* or

Roman

Roman Author. And yet, there is a Multitude of Places in the Works of *Cicero*, and not fewer in thoſe of *Quintilian*, where the Subject led them unavoidably to a mention of this Term, if ſuch had been at that Time uſed.

IN this latter, a remarkable Expreſſion occurreth [*i*]; ſpeaking of Judgment as connected with Invention, he ſayeth, "that Precepts are "here uſeleſs [*k*], it can no more be delivered by "Art than Taſte and Smell;" and he adds, "muſt be placed in the ſame Rank with the "Senſes, which cannot be taught:" A Proof, I ſuppoſe, that the preſent faſhionable metaphorical Senſe of this Word was not then known. To the ſame Purpoſe we may cite the Queſtion of *Horace* [*l*]; "Whether Excellence in Poeſy "ſpringeth from Nature" (that is Genius) "or "Art":" To which, he determines that, "it is "neceſſary both ſhould conſpire:" He ſeemeth to have no Conception of any third Faculty.

WHAT then? Do we not rightly infer from hence, that this Term, ſince unknown among thoſe Nations who excelled all others in the fine Arts, is not neceſſary; that there is no Thing eſſential in thoſe Arts which may not be expreſt without it? where and when therefore ſhall we fix it's Origin?

IT ſeemeth to me the moſt probable Conjecture, that it's Riſe is to be dated from the Time

[*i*] Lib. vi. cap. 1.

[*k*] Nec magis arte traditur quam guſtus aut odor. Referatur oportet ad ſenſus qui non docentur.

[*l*] De arte poeticâ.

of

of the Revival of Letters; and that it's native Country was *Italy*, the great Scene of that Revival. In this Conjuncture Men applied themſelves to Statuary, Painting, and Poetry, with an Ardour that roſe to Enthuſiaſm; and thus overflowing as they were with Fondneſs for theſe Arts, and unable to expreſs worthily their Rapture of Admiration, they ſearched on all Sides for Words adequate to their Ideas; when among others, this metaphorical Name *Guſto* or *Taſte*, was introduced; and being judged apt and emphatical, ſpread together with theſe Arts, was transfuſed, and by Degrees incorporated into the ſeveral Languages of *Europe*.

"WHAT then," you will ſay, "do you re-"ject, would you aboliſh as uſeleſs, a Word "ſo univerſally received, and deemed of ſuch "Energy?"—By no Means. Let it be ſtill uſed; I mean only to guard againſt the Abuſe of it: For in my Opinion the unſkilful and uncertain Uſe of it hath given Riſe to Miſtakes of ill Conſequence. If I underſtand rightly the Authors who treat of it, they repreſent it as a diſtinct Faculty of the Mind: That as the Underſtanding judgeth of Truth and Falſehood in Science, ſo doth Taſte, of what is beautiful or otherwiſe in the polite Arts; it is here the Umpire and ſole Judge. Now it hath been laid down as an Axiom, and is not I think diſputed, that no more Cauſes are to be admitted, than ſuch as are real, and ſufficient to produce the Effect. If then, the known Faculties of the Mind ſuffice to this End which is aſcribed to

Taſte, why ſhould we ſuppoſe the Exiſtence of this latter? We muſt reject it as altogether imaginary.

AND that they do thus ſuffice, I apprehend to be clearly the Caſe. For Proof of which, run over in your own Minds the ſeveral Arts, Poeſy, Eloquence, Muſick, Painting, Architecture; then aſk, "Is there any thing in theſe, "which I may not conceive to be produced by "*Genius*, directed by a good Underſtanding, "improved in the Manner above-mentioned; "by judicious Application?" I know not any: Proportion, Harmony, Variety, Novelty, Beauty, and if there be any other Excellence, may be all accounted for from theſe Cauſes. *Genius* and Underſtanding we know to be real Cauſes, exiſting in Nature, and we find them to be ſufficient; what then is Taſte? Conceived as a Faculty diſtinct from them, is it any thing, but a mere Name?

IF theſe, Genius and Underſtanding have produced, it follows, that they ſuffice to judge of theſe Arts. Diſtributed in different Degrees, they produce and judge: A great Degree of Genius makes the excellent Artiſt; a leſs, joined with good Underſtanding, forms the accurate Critick. From whence you ſee the Reaſon, why the deepeſt Mathematician, however juſt his Underſtanding, may be a very incompetent Judge of Poeſy, or Eloquence: Genius is wanting: Which Reaſoning may be extended to the other Arts.

It deſerveth particularly to be noted, that this realizing the imaginary Faculty of Taſte, began indeed in the Arts; yet it did not remain confined to them; the Infection ſpread farther, was received into the Affairs of common Life, into Modes and Dreſs; nay it caught even the Philoſophers; it became the great Standard of Manners; and we have ſeen a certain inward Senſe, a moral *Taſte*, made the Source of Duty and Obligation; it may be feared with worſe Effects; as it is more dangerous to reſolve *Manners*, the Art of Living well, than other Arts, into chimerical, at leaſt refined metaphyſical Principles.

My Anſwer then to the Queſtion propoſed, "Do I allow of the Uſe of the Term *Taſte*," is direct. I do, as a complex Term, expreſſing the Reſult of "Genius and Underſtanding, "improved by due Application;" in which Senſe you ſee it is the ſame with the Qualities before mentioned; but in what I take to be the uſual Suppoſition, as a diſtinct Principle from the Underſtanding, as an independent Legiſlator, I cannot ſee any Reaſon for admitting it's Exiſtence, and I think the Uſe of it hath cauſed much Obſcurity, and ſome Miſtake.

"But *Taſte* is repreſented as a *Sentiment*; "not as an Act of the Underſtanding, but a Feeling of the Heart [*m*]." Another Miſ-

[*m*] In this metaphorical Senſe only, as a *Reliſh for*, or *liking*, do I find the Word uſed by the Antients; as, "Guſtus verælaudis; guſtus virtutis:" never as a Talent, or Power of excelling or judging in any Art.

take, as I imagine: For what are all theſe, diſtinguiſhed by the faſhionable Name of *Sentiments?* The Underſtanding approveth or diſapproveth: To thoſe Acts, Nature hath annexed certain Degrees of Pleaſure or Pain: But theſe Conſequences follow ſo cloſely, that we cannot diſtinguiſh between them and their Cauſes; and the *Feeling* being the ſtronger Impreſſion, we drop the preceding Act of the Underſtanding, and name the whole, *Sentiment*.

I HOPE that I ſhall be pardoned for this little Excurſion into Metaphyſicks: the Subject required it. What I have ſaid may appear new, perhaps falſe; but let it be conſidered, that I deliver it only as an *Opinion*. In Matters of ſuch Nicety, where Enquirers muſt probably diſagree, it becometh us to temper Judgment with Humanity, to chuſe the beſt Opinion, without greatly condemning the others.

SURE I am, that an Attempt of reſtoring the antient Simplicity ought not to be diſcouraged: But the Danger is, that as Cuſtom hath eſtabliſhed firmly the preſent Notions, the antient may be deemed new; and the Deſire of bringing them back looked upon as a Zeal for Innovation.

IF, after all, any Perſon ſhould ſtill inſiſt upon the Uſe of this Word *Taſte*, in a Senſe different from, and additional to, Genius and Application, (for we diſpute not about mere Words or Sounds) I ſhall not contend with him: This only I would propoſe as neceſſary to avoid Confuſion and Miſtake; let him fix a diſtinct

a diſtinct preciſe Notion of it; for I confeſs myſelf, after much Reflexion, utterly unable to form any ſuch.

I HAVE proceeded thus far in ſome general introductory Obſervations, which I thought fit to be premiſed, as uſeful in giving Light to what ſhall follow. In my next Lecture, I propoſe to enter upon my main Deſign, and to lay before you the Plan of the enſuing Diſcourſes. At preſent, I ſhall only beg your Indulgence to make one or two Remarks, relative to the Manner I have choſen.

Firſt, IT may be neceſſary to make an Apology for the Language, which in Academical Lectures, it is thought, ſhould be *Latin*. "Why, it may be aſked, do you depart from "an eſtabliſhed Rule?"

IN Anſwer to which Queſtion, without entering into the comparative Merits or Demerits of writing in a dead Language, which would carry me too far, I ſhall only obſerve, that on the preſent Occaſion at leaſt, our own Tongue is preferable: Becauſe, the End now propoſed is Improvement in Eloquence; and how is this Eloquence to be exerted? In our own Tongue. Thus it is, we are to ſpeak at the Bar, in the Senate, in the Pulpit. To it therefore muſt our Rules principally relate, and from thoſe who have written in it, we muſt draw Citations and Examples: Which we cannot perform properly in a learned Language; for although Cuſtom hath rendered familiar the Introduction of *Latin* Paſſages in *Engliſh* Diſ-

courſe; yet *Engliſh* interwoven in a *Latin* Compoſition would, I ſuppoſe, appear abſurd and monſtrous.

Secondly, IT may give Ground for Objection, that Rules and Remarks concerning Eloquence are here illuſtrated, very much by Inſtances, taken from the Poets. "Would it not be "more uſeful as well as pertinent, to draw "them from the Orators? Why are we at eve-"ry Inſtant checked in our Courſe, and hur-"ried into another Art?"

FOR three Reaſons. *Firſt*, Becauſe, the Connexion between Poeſy and Eloquence is ſo cloſe, that in moſt Caſes, Examples from the one extend equally to the other.

Secondly, BECAUSE Poetical Examples are ſhorter; thus more ſuited to the Nature of theſe Lectures, and eaſier to the Memory.

Thirdly, BECAUSE the Poets, leſs ſtudious of concealing Art, uſe bolder Ornaments, and more ſtriking; for that Reaſon fitter to illuſtrate and exemplify.

BESIDES, Verſes interſperſed form a Variety, which may enliven; and relieve the Attention. In which laſt View it is, that I have ventured to intermingle ſome few original Performances of the poetical Kind; not as Patterns propoſed to your Imitation, for I am ſenſible how ſlender, if any, my Vein is in that Way; but merely as Change to diverſify, and Novelty to entertain.

Laſtly, WE all know, that the chief Deſign propoſed in the Eſtabliſhment of the preſent Lecture,

Lecture, was to teach the Art of Speaking, the Rules of diſtinct, proper, graceful Pronunciation; yet this Article hath but ſmall Share in the Diſcourſes I am about to deliver: "How "is this to be juſtified?"

Because, this Art of Speaking cannot be taught with any good Effect in a continued Diſcourſe [*n*]. General Precepts avail little to this End, without Experience; their Uſe lieth in the practical Application, in frequent Trials, wherein an attentive Hearer may interpoſe occaſionally, remark Errors and Defects, give the due Tone and Cadence, and point out and exemplify the right Manner. Hence in the following Lectures I have choſen a Subject more capable of being treated in this general Way; yet I hope not wholly without Advantage; ſuch as may contribute to form your Judgments to a Knowledge of true Eloquence; leaving to our uſual Weekly Lectures the Care of Pronunciation; entreating you at the ſame Time, in this laſt important Article, to follow my Judgment, rather than Example [*o*].

[*n*] See Arist. Rhetor. Book iii.

[*o*] Quaſi non ea præcipiam aliis, quæ mihi ipſi deſunt. Cic. de Orat. lib. ii.

LECTURE the Second.

CONTAINING

The Hiſtory of the Riſe and Progreſs of Eloquence among the Antients.

THERE is not any Art, which hath been more frequently and amply treated of than this of Rhetorick; a Proof at once of its Worth and Difficulty. Diſcourſes prepared for this Audience, cannot be ſuppoſed to comprehend ſo mighty an Object, as this whole Art, a Work as diſproportioned to their Nature, to which Conciſeneſs is eſſential, as it is ſuperior to the Abilities of the Writer. Their Aim is much more humble; to chuſe out ſuch Parts as have been leſs accurately handled, or ſuch as ſeem likely to furniſh the moſt uſeful Obſervations; which Obſervations ſhall be thrown together, without that exact Regularity neceſſary in a formed Syſtem, or elaborate Treatiſe; yet not without Regard to Order; for even Eſſays have their Method. That ye may ſee as much of this as appeareth requiſite, and have ſome View of the Courſe through which ye are to be led, I begin here with a ſhort Sketch of my Deſign.

IN

In this Lecture, I propoſe to treat of the Riſe and Progreſs of Eloquence among the Antients. [a] Next, I ſhall give ſome Account of the moſt celebrated Treatiſes concerning it, which remain to us from Antiquity. [b] Afterwards, ſhall follow its Hiſtory in modern Times, together with ſome Reflections upon it. This leadeth to ſome Thoughts concerning [c] Imitation. We ſhall then proceed to conſider Eloquence in the various Reſpects it beareth to Man, as it addreſſeth itſelf firſt to his [d] Reaſon. Secondly, to his [e] Paſſions. Thirdly, to his outward Senſes; under which laſt Head, we ſhall diſcourſe of [f] Style or Elocution, as it comprehendeth Ornament, Compoſition, Figures. Laſtly, I ſhall endeavour to direct theſe Obſervations, this Art, to practical Uſe and Advantage, applying them to our Improvement in one [g] Profeſſion, which almoſt all my Hearers are deſtined to engage in.

This View openeth to us a large Field to expatiate in. But, I ſhall contract what I have to ſay, touching lightly on many Particulars, that I may dwell on the Principal, avoiding as far as I can, to repeat trite Remarks; yet not ſtudious to ſeek for ſuch as are ſingular: As propoſing to inform without tiring, and, if poſſible, to entertain without miſleading.

[a] Lect. 3 & 4. [b] Lect. 5 & 6. [c] Lect. 7. [d] Lect. 8 & 9. [e] Lect. 10 & 11. [f] Lect. 12, 13, 14, 15, 16, 17, 18. [g] Lect. 19, 20, 21, 22.

THE Faculty of Speech was given to Mankind for excellent Ends, for communicating our Wants, and tranſacting Buſineſs; to be the Inſtrument of conveying Inſtruction, Advice, Exhortation, and Comfort to each other. This, like all other natural Powers, is obſerved to exert itſelf with different Degrees of Efficacy in different Men. Some, therefore, excelled originally in the Uſe of this Faculty, and by this Superiority, were diſtinguiſhed from the reſt; being enabled hereby, to contribute much more than the others, to the Advantage and Pleaſure of thoſe with whom they converſed. Now, this Diſtinction muſt have been more conſpicuous in Society, than among ſcattered Individuals, or ſmall Families: Moſt conſpicuous in thoſe Societies, which had riſen to ſome Degree of Grandeur: For, as in theſe latter, the Variety of interfering Intereſts is greater, more numerous and nicer Affairs are to be tranſacted, Excellence of this Kind becometh of Courſe more uſeful, and the Perſon thus excelling more eminent.

IN Societies where Freedom was eſtabliſhed, this was likely to be the Caſe, more than under deſpotick Government; becauſe, in this laſt, Force rules, in the other, Perſuaſion: And where ſhall you expect to find the Art of Perſuaſion moſt cultivated, but there, where it hath the ſtrongeſt Influence?

HENCE we are not to look for it in any great Degree of Perfection in the Eaſt, although it is probable that Letters firſt flouriſhed there; becauſe

cauſe that Part of the Globe was early and almoſt univerſally ſubject to arbitrary Sway. It is eaſy to ſee, that in mentioning the Eaſt I except the People of the *Jews*, whoſe ſacred Monuments abound with Strains of the moſt ſublime Eloquence: But theſe were of a divine Original, and fall not within my preſent Argument, which is confined to Effects purely human.

NEITHER are we to look for Eloquence in *Egypt*, although the Fountain of Arts. The Spirit of Myſtery which prevailed, the hieroglyphical Characters in which all their Erudition was couched, were mortal Enemies to all Improvement of this Sort: Intent only on painting their Thoughts, they were careleſs about the Manner of ſpeaking them. At leaſt there are no Monuments remaining which may induce us to think that they applied themſelves with any Care to cultivate this Art. On the contrary, many Cauſes conſpired to render this Art flouriſhing among the *Greeks*.

LIBERTY, the Nurſe of all Arts and Sciences, in a particular Manner the Parent of Eloquence: The number of independent States in *Greece*, from whence muſt have ariſen perpetual Diſputes, Treaties, and Alliances, which gave continual Exerciſe to the Talent of Speaking: Commerce early attended to, which enlarges the Knowledge, Views, and Intercourſe of Men: The great Council inſtituted by *Amphictyon*, in which the Intereſts of the ſeveral States were diſcuſſed, and all Differences ſettled; and it is evident, that where Debate is allowed, with Excluſion

Excluſion of Force, the Art of Speaking muſt be improved.

WE have no Hiſtory of the firſt Riſe and gradual Advancement of this Art in *Greece*: But we are certain, that it had made a conſiderable Progreſs in the Time of *Homer*, as he hath characteriſed three principal Kinds of it in three of his Heroes: The ſhort, clear, and unadorned in *Menelaus*: The diffuſe, inſinuating, and pathetick in *Neſtor*: The ſtrong, animated, and vehement in *Ulyſſes*. There are alſo many Paſſages in his Poems, in which he mentioneth with high Praiſes the Art of Speaking, and the Eſteem in which they who excelled in it, were held even in thoſe early Times. And, as he is ſuppoſed to have drawn with Exactneſs the Manners of the Age of which he wrote, we may conclude from hence, that Eloquence was known and valued in the Time of the *Trojan* War. Agreeably to which, we learn from PAUSANIAS, that the firſt School of Oratory in *Greece* was opened under the Reign of *Theſeus*, in the Generation preceding this War.

AMONG all the States of *Greece*, *Athens* however it was that carried this Art to its higheſt Perfection. To which the Genius of the People, the Form of its Government, and its Laws, more eſpecially contributed.

Firſt, THE Genius of the People favoured its Improvement: For they were valiant, Lovers of Liberty, addicted to Commerce, quick of Apprehenſion, vain, exceedingly curious, inconſtant, fond of Novelty; Qualities, fit to ren-

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der them Admirers and Encouragers of thoſe, who could ſpeak plauſibly, elegantly, and artfully.

THEIR Form of Government had alſo the ſame Tendency. All Affairs relating to the State were propoſed in the Senate of Five-hundred: From thence, if approved, were carried before the Council of Five-thouſand. And in Points of an extraordinary Nature, every Citizen had a Right to give his Suffrage. Were not theſe different Scenes of Debate, the Audience enlarging in each, ſo many Schools, as it were, to initiate, and perfect an *Athenian* Senator in Eloquence?

THE whole Turn of their Laws likewiſe contributed to produce the ſame Effect. Of this Sort was the fundamental Law, which ordained every Perſon who had been Magiſtrate, or exerciſed any publick Truſt, to give Account of his Adminiſtration before the People.

SUCH likewiſe was the Law, which puniſhed with Confiſcation of Goods and Baniſhment the Accuſer, where the Accuſed was abſolved by more than two-thirds of the Suffrages.

No Perſon likewiſe was permitted to ſpeak in publick, who was under a certain Age, or who was proved to be guilty of any great Crime, of publick Immorality, Effeminacy, or Extravagance.

WHOEVER alſo propoſed a new Law, if it were rejected, and appeared wrong or pernicious, was liable to be called to a publick Account,

count, and if condemned, ſeverely fined. All theſe Laws, and many others of a like Kind, might be recounted, evidently tended to promote the Study of Oratory.

I AM likewiſe inclined to paſs the ſame Judgment on that Law of the *Areopagus*, which made it highly penal for an Advocate, to attempt in his Pleading to move the Paſſions of the Judges: For, although a great Part of Eloquence doth conſiſt in the pathetick, yet is the Abuſe hereof, the quitting the Point under Debate, and appealing to the Paſſions, a prime Cauſe of corrupting Eloquence: And it ſeemeth not improbable, that to this wiſe Law may, in a great Meaſure, be attributed the cloſe, correct, reaſoning Manner peculiar to the Orators of *Athens*.

FROM theſe concurring Cauſes it came to paſs, that Eloquence was the chief, almoſt the only Way of opening Acceſs to Honours in the State. It became more remarkably ſo, from the Time of *Pericles*, who governed *Athens*, notwithſtanding its Love of Liberty, for many Years, with almoſt abſolute Sway. To which Height he was raiſed, and ſupported in it, by many great Qualities; above all, by his ſingular Eloquence, wherein Hiſtorians agree, that he far excelled all who lived before him. He is deſcribed in his Harangues, as Thundering and Lightning, from whence we may conclude, that his Manner was forcible and vehement.

ABOUT his Time, *Greece* abounded with extemporaneous Orators, named *Sophiſts*, who profeſſed

ſeſſed the Art of defending all Cauſes, of ſpeaking without Preparation on any Point propoſed, and rendered themſelves greatly admired for theſe extraordinary Talents. By the Fragments which remain of theſe Perſons, it appears that however inaccurate and vain-glorious they might have been, yet they had great Abilities, and contributed not a little to the poliſhing and perfecting of the *Greek* Language.

Socrates, the great Improver of human Reaſon, was alſo an Improver of Eloquence, ridiculing the falſe Ornaments of theſe Sophiſts, as well as confuting their falſe Reaſonings. And his Diſciple *Plato*, by Example as well as by Precept, carried Oratory nearly to its Height. But, concerning him, we ſhall take an Opportunity of ſpeaking more at large hereafter [*i*].

About the ſame Time, Hiſtory, which had hitherto appeared in a mean Dreſs, arrayed herſelf in all the Charms that Eloquence could beſtow; pure, eaſy, flowing in *Herodotus*; in *Thucydides*, elaborate, deep, ſublime. This latter, beſide the extraordinary Spirit of his Narration, hath interwoven many admirable Speeches, written with the utmoſt Brevity and Force, which render his Work peculiarly fit for the Study of one who would ſpeak in publick: For all whom, he is an excellent Model, with ſome Variation in one Particular; his Manner is exceedingly cloſe and compact, fitter for the Cloſet than a large Audience: As abundant in Senſe as frugal of Expreſſion, he hath equalled

[*i*] Lecture 18.

Sentences

Sentences to Words; whence Difficulty then, now Obſcurity [*k*].

I OUGHT not on this Occaſion to omit *Iſocrates*, who although not in the firſt Rank of Orators, was highly inſtrumental in the Advancement of the Art. Born with an eaſy and fruitful, although not elevated Genius, of ſweet Temper, and gentle Manners, he opened a new Track ſuitable to his Diſpoſition, ſoft and flowry. He firſt perfected Compoſition; taught the Periods to fall with tuneful Cadence; and Proſe hitherto wandering in harſh Licence, he firſt reſtrained by certain Feet and harmonious Meaſures [*l*]. Having alſo lived to extreme old Age, and remained very long at the Head of a famous and flouriſhing School, he filled *Greece* with his Diſciples, who ſpread every where the Politeneſs and Elegance of his Manner.

AT length, forming himſelf upon theſe Models, chiefly upon that of *Plato*, whom he had heard in his Youth, and that of *Thucydides*, whoſe Hiſtory he is ſaid to have tranſcribed eight Times, that he might impreſs it the more deeply on his Memory, *Demoſthenes*, raiſed Eloquence to the Summit of Perfection: Uniting the Elevation and Majeſty of the Philoſopher, to the deep Senſe and Conciſeneſs of the Hiſtorian, he added to both, the Fire and Vehemence of *Pericles*, thus equally fitted to inſtruct, to affect,

[*k*] Verborum prope numerum ſententiarum numero conſequitur. *De orat.* lib. 2. Subobſcurus THUCYDIDES. Idem. [*l*] CICERO de claris oratoribus.

to

to convince. Examine his Orations attentively; you find nothing ſuperfluous, nothing idle, no glittering Points, no affected Turns, no falſe Sublime, no ſtudied Pathetick; but all ſeemingly artleſs, plain, and ſimple; yet under that apparent Simplicity, Energy, Vehemence, Sublimity, Paſſion irreſiſtible. Is he to compute, to provide for the Expences of a neceſſary War? no Geometer more exact, more methodical. Is he to relate a Tranſaction? he is pure, diſtinct, perſpicuous. Is he to cite the Example, and commend the Behaviour of their Anceſtors? what Pomp, what Grandeur, what Magnificence! The Verſes of *Homer* ſcarcely flow with more Copiouſneſs and more Harmony. Is he to reproach the Degeneracy of the preſent Race of *Athenians?* what Ardor! what Keeneſs! mingled with Strokes of Tenderneſs and Concern!

" [*m*] BEHOLD then, O *Athenians*, your " true State; to what Height of Inſolence this " Man hath ariſen; ſo as not to leave it in " your Power to chuſe Action or Tranquillity. " He menaceth, he ſpeaks with Arrogance; " and not contented with the Places he hath " ſubdued, is continually aiming at more; and " while we ſit careleſs and at Eaſe, is drawing " over our Heads a mighty Net. When there- " fore, O *Athenians*, will ye do what ye ought? " When ſomething ſhall have happened! " When there is a Neceſſity? What Judgment

[*m*] See firſt PHILIP, chap. 4.

" then ſhall we form of what hath been al-
" ready done, for I think the greateſt Neceſſity
" to ingenuous Spirits, is the Shame of their
" own ill Management. Will ye compleat
" your own Diſgrace? Will ye perſiſt in run-
" ning through the public Aſſembly, aſking
" each other, Is there any News? What can
" be more new than a Man of *Macedon* ſub-
" duing the *Athenians*, and governing *Greece*
" at his Pleaſure? Is *Philip* dead? No in
" Truth, but he is ſick. What importeth it
" to you, which is the Caſe; for ye will ſoon
" make to yourſelves another *Philip?*"

O GREAT and exalted Genius! Prince, I had almoſt ſaid God, of Eloquence! Thou haſt pointed out the true Path to Perſwaſion. We labour ambitious to tread in thy Foot-ſteps, although at an infinite Diſtance, convinced, that even a faint Reſemblance of thee excelleth every other Original.

BUT I return to the Courſe of my Narration. After the Death of *Demoſthenes*, Eloquence quickly declined, at length totally vaniſhed from *Greece*. At the Diſtance of many Years, we behold her reviving in *Rome*, which having ſubdued *Greece* by Arms, laboured to force from her the Praiſe of Arts likewiſe. But here, although triumphant, and ſcarcely diminiſhed in Luſtre, ſhe made but a ſhort Abode: For ſoon declining, after now and then ſome feeble Efforts, ſhe at laſt ſunk in the Inundation of *Barbarians* with the Empire itſelf: Thus, to uſe

the Compariſon applied to the [n] State and Fall of that Empire, reſembling the *Rhine*, which long a great River, then flowing, divided through ſeparate Channels, is diminiſhed, at length entering into vaſt Sands, is abſorbed and loſt.

HOWEVER, from the Hiſtory of Eloquence among the *Latins*, there are two Remarks which I would make. The firſt, which I ſhall have Occaſion hereafter to mention more than once, is, that Poeſy was brought to ſome Degree of Maturity, long before Eloquence. For *Ennius*, *Terence*, and *Plautus*, had raiſed the Glory of the *Roman* Muſe very high, before the Name of an Orator was heard of. As far as we can judge, the Caſe was the ſame in *Greece*, and we have no Cauſe to think, that there had appeared a ſingle Piece of good Proſe, when the *Iliad* diſplayed Poeſy in its meridian Glory. And I believe the Obſervation is true in general.

I WOULD account for it in this Manner. Men juſt coming out of Ignorance are ſtruck moſt by what is extraordinary; they are fond of the marvellous, and do not approve, except where they admire. Hence Poeſy, recommended by Harmony of Numbers and Statelineſs of Expreſſion, claiming ſomewhat ſupernatural, and ſpeaking in a Style ſingular and ſtrange, pleaſed, charmed, and was cultivated. Time, and Experience, and Reflexion were neceſſary to mature the Judgment, and form it to

[n] Conſiderations ſur les cauſes de la grandeur, &c. des Romains.

a Reliſh of Truth in its plain, natural Dreſs. This Account is confirmed by an Obſervation of *Ariſtotle* [o], that the firſt Orators affected a poetical Style; at length, a better Judgment taught them to deſcend to one more ſimple: Wherein, ſaith he, they had the Example of the Poets themſelves to inſtruct them; among whom, they, who writing for the Stage were obliged to give their Fictions an Air of Probability, thought it neceſſary to bring their Expreſſions nearer to thoſe of Converſation.

A SECOND Remark is, That Poeſy long ſurvived Eloquence. For this latter fell with *Cicero*, before the former had attained to its Summit: And late, in the Empire, when Oratory had been long extinguiſhed, the *Roman* Muſe appeareth in the Writings of *Claudian* with many Charms, although leſſened in Purity and Majeſty. The Reaſon whereof ſeems to be this: The abſolute Power of one, ſuppoſe him to be a polite and generous Prince, may encourage and cheriſh, perhaps better than a Commonwealth, a Poetick Genius: But Freedom is the only Parent and Nurſe of Eloquence: The Soil of Liberty is the only one, from which her Lawrels can be gathered. A farther Inſtance of which I think, may be drawn from a neighbouring Nation on the Continent, which governed by one abſolute Monarch, hath produced ſome, indeed, excellent Poets; but few Orators, and none by any Means equal in their

[o] Rhetor. Lib. iii.

Kind:

Kind: As you may prove by reading the moſt admired Pieces, delivered in their Academy, and from their Pulpits.

To return to *Greece*, from whence on this Subject it is ſcarcely poſſible to depart, we may aſſign two Cauſes for the Decay of Eloquence. One is, the Loſs of Liberty; for the *Greeks* had paſſed ſucceſſively under the Yoke of *Macedon* and of *Rome*. From henceforth the Love of their Country turned into private Faction; their Eloquence was loſt in ſlaviſh Panegyrick, and mean Adulation; their Learning became a vain, wordy, diſputative Philoſophy.

ANOTHER Cauſe was; the Multitude of foreign Perſons and Cuſtoms, which after *Alexander's* Conqueſts in the Eaſt, poured in upon them; corrupting their Morals, infecting them with Luxury and Effeminacy; and introducing into their Speech and Writings the *Aſiatick* Manner, which had been always oppoſed to the *Attick*; being pompous, ſwelling, and redundant; whereas the other was pure, neat, and nervous.

IT may be worth while, in this Place, to remark, the Similitude of Degrees, by which this Corruption proceeded in *Athens* and in *Rome*. After the Death of *Demoſthenes* and *Phocion*, this Degeneracy appeared early in the Writings of *Demetrius Phalereus*, one of high Rank and great Virtues; but the Man, who is recorded to have [*p*] firſt ſtripped Eloquence of her plain manly Dreſs, and to have cloathed her in effe-

[*p*] CICERO, Orator.

minate Gaiety. He firſt ſought after Ornaments, pointed Turns, glittering Expreſſions, affected Oppoſitions, with all the little Prettineſſes and Elegancies, which may adorn an Epigram, but are unbecoming of Truth and good Senſe. [q] *Timæus Siculus* added an Affectation of Novelty, and the florid Style. At length we ſee as it were the laſt Glimmerings of Eloquence, about the Time of the Emperor *Julian*, in the Writings of *Libanius* and the other Sophiſts, which are high, tedious, pompous Declamation. Thus Eloquence in its old Age, as in a ſecond Infancy, endeth juſt as it ſet out, in a flowery poetick Style.

How like to this was its gradual Declenſion in *Rome?* You ſee its firſt Corruption juſt appearing in *Velleius Paterculus*; more ſtrongly in *Seneca*, whoſe Writings abound with the little Beauties before-mentioned, ſtudied Oppoſitions, and ſparkling Conceits: Which Manner was followed by *Lucius Florus*; and carried to the moſt refined Height by the younger *Pliny*. Even the ſuperior Genius and profound Senſe of *Tacitus* could not wholly eſcape the Infection; who, probably, to enliven the Dryneſs of his Subject, of which he expreſſeth his Senſe, and Apprehenſion that it would diſguſt, added to this ſhort affected Point, the foreign Mixture of poetick Expreſſion. *Auſonius*, and the other late Panegyriſts, from this Corruption ſunk yet

[q] LONGINUS gives this Account of him, and produceth an Inſtance.

lower,

lower, into cold, frothy, prolix Declamation: Until at length, after this long duſky Evening, the Night of Barbariſm, *Goths* and *Vandals*, overſpreading all, put out every Spark of Learning and Eloquence.

FROM theſe Obſervations we might draw Leſſons inſtructive to ourſelves, which is the nobleſt Uſe of Hiſtory: And, if I might be permitted to digreſs, I think, that I could ſhew among us ſomething not very unlike this Succeſſion of Changes. It is to be hoped indeed, that we have not yet ſunk far into the Decline of Letters: But, one Symptom there is of the Decay of Eloquence very conſpicuous: We have ſeen the Age of Points, Turns, and flowery Expreſſion; Faults, which all, young Perſons eſpecially, cannot be too earneſtly warned againſt. But we ſhall have a fitter Opportunity of diſcourſing hereafter on this Subject.

I HAVE purpoſely deferred hitherto, meaning to conclude with it, a Point much agitated, and variouſly decided by learned Men, "A "Compariſon of the *Greek* and *Roman* Elo-"quence;" concerning which, I ſhall hazard a Conjecture or two.

IF we ſhould ſuppoſe the Genius of each Nation to have been equal, which may be much doubted, yet there ſeem to be Reaſons, why the Advantage ſhould have lain on the Part of the *Athenians*. *Firſt*, Becauſe Eloquence was not at all ſtudied in *Rome*, during the beſt Age of the Commonwealth, the Age of Virtue and Liberty: This we may determine

to have been, the Time from the Defeat of *Pyrrhus* until the entire Conqueſt of *Carthage* by the younger *Scipio*; during which Space, no Orator of Note is mentioned. Afterwards, little more remained than the Form of a Commonwealth; for the Struggles that enſued were not ſo properly Contentions for Freedom, as who ſhould be the Tyrant. In this latter Seaſon it was, that Eloquence began to appear, and grew up; a Seaſon too ſtormy for ſo tender a Plant. For, although diſturbed Times contribute often to confirm Eloquence, ſharpening the Wits and rouzing the Spirits of Men, yet this ſhould be an Eloquence already far advanced, ſtrong enough to reſiſt Difficulties, and which may gain new Strength by the Contention; if it be in its Infancy, ſuch tumultuous Seaſons nip it in its Bud, at leaſt keep down its Growth. This was the Caſe in *Rome*. For *Antony* and *Craſſus*, the firſt Orators of Note, and after them *Hortenſius* and *Tully*, flouriſhed in the moſt unſettled and corrupt Times of the Republick. In the Writings of this latter, we ſee the Struggles of dying Liberty; and with his laſt Groans expired together Freedom and Eloquence. In *Athens* it was otherwiſe. For, in the moſt glorious Age of that City, from the Time of *Themiſtocles* until the Death of *Phocion*, Eloquence and the polite Arts were no leſs eagerly attended to, than Arms. From whence it is reaſonable to conclude, that they muſt have been cultivated here more ſucceſsfully than

than in *Rome*, where they fell upon a general Diſſolution of Manners, and a declining Government.

Secondly, The Time, during which Eloquence was cultivated in *Rome*, was alſo much ſhorter than in *Athens*; from whence its Improvement ſhould ſeem to have been leſs. For, as we have juſt now ſaid, *Antony* and *Craſſus* were the firſt celebrated Orators among the *Romans*, and they were but the Generation before *Tully*, the laſt: Whereas, we may compute the Age of Eloquence at *Athens*, from *Solon* and *Piſiſtratus*, down to *Demetrius Phalereus*, which contained about 280 Years.

Thirdly, It ſeems, that the Language of the *Greeks* gave them great Advantages over the *Romans* in this Reſpect. The great Variety of Inflections; the Number of different Terminations in which it aboundeth, many of them Vowels; the extraordinary Copiouſneſs of the Language; its Harmony; the Eaſe of varying Expreſſions in it; of making new and more ſignificant Words by Compoſition; the Number and Diſtinctneſs of its Particles, uſeful both for Emphaſis and Perſpicuity; were all important Advantages, which enabled the *Greeks*, on every ſubject to cloath their Thoughts in a Dreſs eaſy and graceful. Whereas, the Language of the *Romans* being leſs rich, leſs harmonious, leſs pliable, they were compelled to have Recourſe to Art; and, in order to ſupply theſe Defects, fell into ſuch harſh Tranſpoſitions, as give an Air of Stiffneſs and Conſtraint

to

to their Writings; often occaſion Obſcurity; and tire the Ear by an uniform Cadence of the Periods.

Laſtly. If we reſt the Merit of both Nations upon two Champions as it were, it ſeemeth to me that we ſhall be confirmed in the ſame Judgment. We cannot deny the *Roman* to have been poſſeſſed of the moſt extraordinary Endowments. Where do we meet with ſuch Fruitfulneſs of Fancy? Sentiments ſo delicate, yet ſo juſt? Such Richneſs of Expreſſion with ſo much Purity? In Panegyrick, ſuch Pomp with Chaſtity of Style; ſuch Elegance without Affectation; ſuch Abundance without Superfluity; ſo much Addreſs in gaining the Affection and Attention of his Hearers; ſuch Art in moving the Paſſions, thoſe eſpecially of the ſofter Kind, as Pity and Sorrow, in which he hath not any Rival? On the other Hand, it muſt be acknowledged, that the *Athenian* Orator is defective in ſome, inferior to him in moſt of theſe. But are not theſe, if they be real Wants, much more than compenſated by a Crowd of Excellencies: Strength, Cloſeneſs, Vehemence, Rapidity inconceivable? What Clearneſs, what Conciſeneſs, what Argument, what Energy, what Grandeur, what Fire, what divine Enthuſiaſm! The one winneth your Attention; this other commandeth it. One windeth about artfully until he gaineth you to his Purpoſe; this other forceth you to his. That is a ſoft gentle Stream, that gradually undermineth its Banks, and worketh a Paſſage as

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the Ground favours; the other is an impetuous Torrent, that bearing down all before it, ruſheth on in a ſtraight Courſe, and teareth to itſelf a Channel. The one entertains, ſooths, perſwades; the other convinces, terrifies, tranſports. In reading *Tully*, you admire the Orator, you are ever ready to cry out, "How "artful, how delicate, how touching this Sen- "timent! What an accompliſhed Speaker!" Read *Demoſthenes*; you inſtantly loſe Sight of the Man, and are engroſſed by the Subject; you are every Moment ready to cry out, "Come, let us ſnatch up Arms, let us march "out againſt this *Philip*, this Tyrant, this "treacherous Invader of our Country." You catch the Speaker's Flame; you are *Athenians*; you are each, a *Demoſthenes*.

LET us therefore, Gentlemen, diligently conſider and conſult theſe two great Models of Eloquence, both excellent, although different: Him eſpecially, the Glory of *Athens*, whom *Tully* himſelf propoſed as his Model, in whom if any thing be wanting, it ſeemeth wanting not to the Artiſt, but to the Art. Let us read, let us ſtudy, let us commit to Memory, let us if we can, imitate him; aſſuring ourſelves, that we then begin to have a Reliſh for true Eloquence, when we become pleaſed with his Writings [*r*].

[*r*] Ille ſe profeciſſe ſciat, cui CICERO valdè placebit. QUINT. lib. x. cap. 1.

LECT.

LECTURE the Third.

Abſtract of ARISTOTLE's *Rhetorick----Of* CICERO's *Treatiſe concerning the Orator. Compariſon of theſe two Tracts.*

I PROCEED now, according to the Method laid down in my laſt Lecture, to offer ſome Remarks upon the moſt celebrated Treatiſes concerning Eloquence, which remain to us from Antiquity. I do not mean to preſent you with large Abſtracts of theſe, or a compleat Criticiſm upon them; an Undertaking of too great Length for the preſent Occaſion, neither as it ſeemeth to me, very uſeful, as the Originals themſelves deſerve, and will, I hope, obtain your careful Peruſal. My Deſign is no more, than to lay before you ſome Obſervations, which may induce you to make yourſelves acquainted with theſe Writings, and may be of Uſe to you in the Study of them.

ARISTOTLE is the only one among the *Greeks* who hath written a general Treatiſe on this Art, which hath come down to us entire. Thoſe who were accuſtomed to read the Eſſays of modern Criticks, conſiſting too often of a few ſuperficial Remarks ſet off with ſome Embelliſhments of Fancy, are apt to be diſcouraged at firſt

firſt Entrance into this Book; which being the Reſult of long Study and Obſervation, tracing Things back to their Cauſes, and from thence deſcending to unfold the ſeveral particular Effects, demandeth continued Attention in the Reader: From hence at firſt Sight, it wears a ſevere forbidding Aſpect, preſenting us with Toil, where we may have come with hope of Amuſement. Yet be not deterred hereby; for ye may be aſſured, that if ye will beſtow upon it the Care it deſerveth, your Trouble ſhall be fully recompenced in the End. The Author's general Plan is this:

HAVING defined Rhetorick, to be the Art of finding out on all Subjects what is fitted to perſwade, he ſheweth it's Affinity to Logick; being, like it, founded in the Nature of Man; and propoſing to itſelf an End, Inſtruction or Conviction, by like Means, which are *Proofs*. From whence he proceedeth to deduce the Uſefulneſs of the Art; eſpecially to the Generality of Mankind, who cannot comprehend, or will not liſten to ſtrictly logical Reaſoning. He then conſiders the different Kinds of it, the Deliberative, the Judicial, and Demonſtrative. The End of the Deliberative is to prove that which is uſeful, or the contrary; to compare the Value of two Goods, or weigh what is honourable againſt that which is profitable. The End of the Judicial is to defend Property or Character when attacked, or attack where others defend. The End of the Demonſtrative is to praiſe Virtue or blame Vice. In all which, the Author

ſheweth

ſheweth at large, what previous Knowlege the Orator ſhould have, in order to ſpeak well in each Kind; and he pointeth out with much Brevity, the Sources, from which he may derive Arguments in each.

THUS far he treateth of Rhetorick as an Art purely rational. But becauſe the Paſſions of Mankind do neceſſarily interfere in all Cauſes of Moment, and therefore the Orator who would perſuade muſt gain over theſe alſo, he goes on in his ſecond Book, to diſcourſe of them: Shewing diſtinctly: "Who are the "Men liable to each Paſſion: From what "Cauſes it ſprings: And towards what Kind "of Perſons it is directed." To which he addeth, an Account of the Varieties that ariſe in the Manners of Men from the difference of Ages, Rank, and Fortune. This Part of his Work comprehends that which rendereth Eloquence generally moſt admired and ſucceſsful; and is the Product of deep Thought and exquiſite Diſcernment. Accordingly, it hath been always eſteemed a Maſterpiece; and although imitated by innumerable Writers, never equalled.

IN his laſt Book, he treateth of *Elocution*, or *Style*; the Virtues of which he reduceth to Purity, Clearneſs, Propriety, and Ornament. Under this laſt Head he conſiders *Figures*, and *Compoſition*, or the Arangement of Words: Concluding the Whole, with a ſhort Account of the ſeveral Parts which make up a perfect Oration, namely the Exordium, Narration, Proof, and

and Peroration; of the Deſign and proper Uſe of each Part.

In order to your reading this Work with Advantage, and forming a right Notion concerning it, there are two Remarks which I would recommend to your Attention.

Firſt, The Conſtitution of *Athens*, and the Diſpoſition of the Inhabitants was ſuch, that the Power of Eloquence grew exceedingly great, and became of mighty Importance, we may ſay Neceſſity, in opening the Way to all Dignities of the State. By Eloquence, were new Laws recommended; Magiſtrates elected or depoſed; Treaties of War and Peace concluded: Even the Soldiery was to be harangued into Courage; and the Art of Speaking was requiſite in a General ſcarcely leſs than the Art of War. Theſe Advantages accruing from Eloquence made it very deſirable, and much ſtudied: From whence it came to paſs, as it almoſt always happens where the Torrent of Faſhion runs violently one Way, that many Pretenders to this Art appeared; undertaking, however unqualified, to inſtruct others therein; and all *Greece*, as we learn from the Writers of thoſe Times, was over-run with numberleſs bad or ordinary Performances on that Subject. Hence thoſe who ſpoke in Publick, were induced to leave the Road of plain Senſe as a beaten Track, endeavouring to ſurpriſe and pleaſe by ſomewhat uncommon. And although at the Time in which our Author wrote, Eloquence had arrived to it's height in *Demoſthenes*, yet

even

even then, a falſe Taſte had ſpread itſelf widely, and the Minds of Men were drawn away from a Love of Simplicity and Truth. Two Miſtakes prevailed very generally.

ONE was, a ſcrupulous Attachment to Elocution, to the Graces and Harmony of Style, which were preferred before Strength of Argument, and Energy of Diction. This Abuſe had its Riſe from the great Admiration, which had been for many Years, and was then, paid to *Iſocrates*, and had introduced an injudicious Imitation of his Manner. Perhaps he himſelf, who had grown old in poliſhing Style, in weighing Words, and diſcovering Rules for harmonious Cadence: carried this Attention to Exceſs; being pure indeed, and elegant, yet as appears by his Writings, ſtill extant, feeble; and not without Affectation. This we have Cauſe to think was the Judgment paſt upon him by *Ariſtotle*, who wrote his Rhetorick profeſſedly in Oppoſition to this celebrated Teacher. For he was wonted to ſay, "When *Iſocrates* teacheth "Oratory, it is ſhameful for me to be ſilent." Accordingly, his firſt and great Care is, to lay a ſolid Foundation to Eloquence, to fix the Attention upon Things, not upon Words: And having once eſtabliſhed this main Point, he delivereth ſuch Inſtructions concerning Language, as are conſiſtent with Nature and Reaſon.

A SECOND, and no leſs general Error was, The Cuſtom of Speakers addreſſing themſelves almoſt entirely to the Paſſions of their Judges. In

In which, ſays our Author, they are encouraged by the univerſal Conſent of Writers concerning Rhetorick, who make this whole Art to conſiſt in gaining over, to their own Side, the Affections of their Hearers; and to this principal End direct all their Precepts: A Proceeding contrary to the Reaſon of Mankind; and even to the Laws of the beſt regulated Societies, which in Trials of great Importance forbid all Attempts to move the Paſſions [*a*].

HOWEVER, as this Method was moſt likely to be ſucceſsful where a whole People was the Judge in Cauſes of the greateſt Moment, it became the moſt admired Way of Speaking in *Athens*. As an Inſtance how far this pathetick Manner muſt have been abuſed, obſerve the Concluſion of the Oration againſt *Cteſiphon*, by *Eſchines*, who appears to have held the next Rank among Orators to *Demoſthenes*, and to have contended even with him for the Prize. "And now," ſaith he, "O Earth, and Sun, "and Virtue, and Prudence, and Learning "by which we diſtinguiſh Things excellent "from baſe, I have ſaid, I have aſſiſted the "Commonwealth. If my Accuſation hath "been juſt and worthy of the Commonwealth, "I have ſpoken as I deſigned; if defective, as "I could. Do ye, from what hath been ſaid "and admitted, pronounce Judgment, as may "be beſt and moſt honourable for the State."

WHICH Paſſage, his great Adverſary not undeſervedly derides [*b*], as a vain ſwelling Decla-

[*a*] ARIST. Rhet. Book i. [*b*] DEMOST. pro Corona.

mation, fitter for a Tragedy, than a ſerious Cauſe, in which the Characters of two conſiderable Perſons were to be examined into, by an accurate ſtating of Facts, and impartial Reaſon. Now, if a Speaker of ſuch Experience and diſtinguiſhed Eminence as *Eſchines* was, could err in this groſs Manner, at the Concluſion of a very noble Oration, I believe we may aſſume it as certain, that the Exclamations of the vulgar Sort were highly abſurd and outrageous.

IT is therefore with a View to correct this great Abuſe, that our Author in the Treatiſe before us, ſets out with declaring, that the Firſt great Aim of an Orator ſhould be to perſuade by convincing the Underſtanding; that to this Purpoſe, he ſhould make himſelf Maſter of his Subject, and furniſh himſelf with rational Arguments on all Topicks; that Ornaments and Addreſs to the Paſſions ſhould be only an inferior and ſecondary Care. And even herein, he preſcribes to make Reaſon our Guide, teaching us not to attempt working upon the Paſſions by extravagant Figures and vague Exclamations; but from a perfect Deſcription of their Cauſes, Effects, and Motions, he lays down clear and unerring Principles concerning the Treatment of them.

A SECOND Remark which I propoſe to make is:—That we ſhould not expect more than the Author intended in his Work: The Ground of which Precaution is this. He wrote it ſolely for the Inſtruction of thoſe, who were to ſpeak

ſpeak in Publick, in the great Council, or before the Aſſembly of the People, concerning Matters relating to the State, or judicial Cauſes. Hence the Poet, the Hiſtorian, the Philoſopher, are not to ſearch here for Rules uſeful in their particular Studies and Kinds of Writing; which, although contained in the general Extent of Eloquence, belong not to the Scheme of our Author.

NEITHER are we to imagine, that becauſe he doth not among the neceſſary Qualifications of an Orator mention Virtue, that he therefore thought ſlightly of it. He adheres to his particular End, The Art of Perſuaſion: And the Language and Appearance of Virtue, being alone neceſſary to that End, them he preſcribes; the Reality is the Care of another Science. It is his Buſineſs to prepare his Combatant for the Battle, to furniſh him with Arms of Proof, to teach him the Uſe of them; but he leaves to the Moraliſts to direct him in the Juſtice of his Caſe.

AFTER what hath been ſaid, it is needleſs to add any thing in Praiſe of this Work. It is, however, worthy of Obſervation concerning it, that beſides its profeſſed Intention of inſtructing in the Rules of Eloquence, there are two Advantages attainable from the Study of it, which render it peculiarly uſeful to young Perſons.

ONE is, that it is a perfect Model of good Order; by attending to which, they may learn to range their Thoughts methodically. Every

Part is ſo diſpoſed as to prepare the Way for that which ſucceeds, the ſucceeding gives Strength to that which went before, and in its Turn introduceth what is to follow; ſo that the whole Book is one firm, regular, well-compacted Piece, without Flaw or Inequality: Whereas in moſt Performances, even in thoſe abounding with what is good, one meets with ſome Things ſuperfluous, others miſplaced, which raiſe in the Hearer, Diſtaſte or Confuſion.

A SECOND Advantage is, that from hence they may learn to expreſs their Thoughts with Brevity. There is much Shortneſs in all the Writings of *Ariſtotle*. In this Treatiſe particularly, no Expreſſion is idle, every Word hath Meaning; which gives Vivacity, Force and Spirit, is a great Perfection in all Kinds of Writing, in a peculiar Manner is the Life and Soul of the Didactic. For Precepts ſhould be ſhort, that they may be attended to and remembered.

THERE is farther, an Excellence rarely found with Conciſeneſs, yet the moſt neceſſary of all, Clearneſs; which two we find here reconciled. Whatever Difficulties occur, ariſe manifeſtly not from the Diction, throughout ſingularly ſtrong and proper; but ſometimes from Depth and Subtilty of Thought: Sometimes from the Mixture of Logical Terms. For as this Philoſopher had very much improved, and as it were invented a new Logick, he continued always to ſhew a great Fondneſs for it, and introduceth it upon all fit Occaſions: So that if we would underſtand his Writings perfectly, we ſhould

ſhould read his Logick in his own Language: A Study, which if it was for ſome Ages overrated, hath been of late too much deſpiſed, and, it ſeems, raſhly exploded. Which however, if it were for this Reaſon only, that it is neceſſary to the right Knowledge of the beſt antient Philoſophers and Criticks, ought certainly not to be neglected. If they refined formerly, and ſubtilized too much, we are in danger from a Fault perhaps worſe, an empty ſuperficial Elegance.

AMONG the *Romans*, *Tully* wrote many Things concerning Eloquence, of which a conſiderable Part hath periſhed, but the moſt celebrated Treatiſe remains, His three Books concerning *The Orator*. This Work he hath thrown into a Form entirely different from that of *Ariſtotle*, chuſing, in Imitation of *Plato*, the Manner of Dialogue. One Advantage of this Form is, that it renders the Work more entertaining. The Fame of the Perſonages introduced, uſually of high Conſideration; The Deſcription of their ſeveral Characters and Manners; The Contraſt of theſe expreſt and kept up in the Diſcourſe attributed to each; The Variety of Opinions, and friendly Contention of well conducted Controverſy exhibit to the Mind a Kind of dramatick Entertainment; by theſe Means taking off from the Dryneſs which almoſt always attends upon a long Courſe of Precepts.

BUT on the other hand, it hath this great Diſadvantage, that it lengthens the Diſcourſe

ſometimes to a Degree of Prolixity. The Prefaces, the Characters of Perſons, their mutual Praiſes or Apologies, with Interruptions of Argument neceſſary to keep up the Spirit of Converſation, every where breaking in upon, and ſuſpending the main Deſign. To which you may add the Genius of *Tully* himſelf, leſs cloſe and acute than that of *Ariſtotle*. Hence thoſe many Digreſſions; A Panegyrick upon Eloquence; Whether an Orator ought to be acquainted with the whole Circle of Science; Whether it be neceſſary that he ſhould be ſkilled in the Civil Law; Whether Eloquence or Philoſophy ſhould be preferred: All which are as it were *Epiſodes*, having a Relation to the Subject, rather than being properly Parts of it. Theſe employ the greater Share of the Firſt Book. Beſide which, it contains ſome Remarks on the three Kinds of Eloquence above-mentioned; on the Parts of a Diſcourſe; with ſome Rules for Pronunciation; and concludes with mentioning thoſe Sciences, the Knowledge of which is moſt conducive to form a juſt and ſolid Eloquence.

THUS far *Craſſus* is the principal Speaker. To whom *Antonius* ſucceeding in the Second Book, treats more at large of the different Kinds of Cauſes; of the Parts of an Oration, their Scope and Uſe: Then proceeds to diſcourſe of the Paſſions, In all which he followeth *Ariſtotle* with little Variation. Afterwards, he enlarges more copiouſly on a Topick ſcarcely touched upon by the *Greek*, engaging *Cæſar*

to

to diſcourſe concerning Facetiouſneſs and delicate Raillery; an Art, oftentimes of the greateſt Uſe in Publick Pleading; but one of the moſt difficult to conduct well: And he concludes with ſome Remarks upon Memory.

In the Third Book, *Craſſus*, who reſumes the Diſcourſe, treats of Elocution or Style. The whole Art hereof he makes to conſiſt in two Things; In Ornament, which gives Majeſty and Grandeur to Diſcourſe: And, *Secondly*, In ſpeaking ſuitably to the Subject. For he diſtinguiſheth two Kinds of Ornaments. One, which extendeth itſelf over the whole Diſcourſe, which giveth to it Eaſe and Dignity, commands the Attention, and raiſes the Admiration of the Hearer. The other conſiſteth in the right Uſe of Figures, which are to be placed only in certain Parts. To ſet off and compleat the Whole, he recommends great Care in the *Compoſition:* Under which Head he conſidereth with the utmoſt Accuracy, the Ranging of Words, the Turning of Periods, and Harmony of Cadence. He cloſes the Whole, with ſome Directions concerning juſt, animated, and graceful Action, a Care of the greateſt Importance.

This is the Subſtance of the laſt, and in my Opinion, if I may venture, where all is excellent, to give the Preference to one Part, the beſt Book; as indeed it was natural to expect that it ſhould be ſo; That *Cicero*, who himſelf excelled all Mankind in the ornamental Part of Eloquence, ſhould excel moſt in treating of that Part.

It muſt be an agreeable Sight, to behold two of the greateſt Perſons of Antiquity engaged in the ſame Career, and to compare the Effects of very excellent, yet different Talents, exerted on the ſame Subject. If we were to draw a Parallel between theſe two celebrated Performances, perhaps we ſhould form ſome ſuch Judgment as the following.

In each of theſe Tracts, we behold ſtrongly expreſt the Character of the Writer. The *Greek* ſpeaks itſelf the Work of an Author turned to Speculation, one of ſevere Study, and intenſe Thought, a Genius ſubtile, penetrating, and profound: The *Latin* diſcovers the Hand of a Writer long in high Office, poliſhed by Converſation and Commerce with the Great, a Genius rich, agreeable, and delicate. The one is ſtrong, grave, and cloſe: The other eloquent, eaſy, and copious. That addreſſes himſelf to Reaſon alone: This calleth in the Aſſiſtance of Imagination. You may liken *Ariſtotle's* Book to a vaſt Magazine, compleatly furniſhed with all Materials and Inſtruments uſeful to an Orator, all diſpoſed in the moſt exact Order; yet their very Abundance produces a ſeeming Diſorder; and in this Profuſion of Treaſure, where no Space remains unpoſſeſt, Things moſt valuable ſeem piled up negligently, as if vulgar and ordinary: *Cicero's* is a much ſmaller Store, and for the moſt Part ſupplied from the other; but he has poliſhed every Thing to ſo high a Luſtre, and hath ranged them with ſuch Skill, that they appear in the moſt advantageous Light,

and

and even Trifles in him are Things of Value. The one excelleth in Energy; the other in Beauty.

Ariſtotle never dwelleth upon a Thought; giveth ſhort, and here and there ſeemingly imperfect, but bold and maſterly, Strokes: *Cicero* carrieth every Thought to its utmoſt Perfection; and you ſee his whole Work finiſhed with Touches of the moſt patient and exquiſite Art. As *Cicero*, when writing of Philoſophy, by enlivening and adorning the Dryneſs of his Matter diſcovers the Orator; ſo *Ariſtotle*, treating of Oratory, diſcovers the Philoſopher, traceing Things back to their firſt Cauſes, and reducing all, as far as may be, to fixed Principles. This latter engages your Attention by gratifying your Curioſity; you are ſtill pleaſed, becauſe ſtill learning: *Cicero* hath little new, but ſo embelliſheth the old as to give it the Charms of Novelty. Reading the former you are in the State of one travelling through a ſtrange Country, always pleaſed, becauſe every Step opens a new Proſpect: The other, it is true, leads you through a Country already known, but ſo beautiful both from Nature and Art, that no Repetition maketh it tireſome; you ſee indeed what is familiar, but in ſuch Lights that it is always charming.

The *Roman*, it is owned, hath this Advantage, that Writing of Oratory, himſelf a moſt excellent Orator, he exemplifieth his Precepts in his Diſcourſe, at once Teacher and Pattern: On the

the other hand, in Strength of Reaſon, in manly Brevity, in Depth of Thought, in ſolid Reflexion, and capacious comprehenſive Genius, the *Athenian* is undoubtedly ſuperior. If you are not capable of Improvement in Eloquence, from reading *Cicero's* Work, you reap no Advantage: Whereas with Reſpect to *Ariſtotle* we may pronounce, that every attentive Reader cannot but receive much Benefit, from the vaſt Fund of good Senſe, the great Inſight into human Nature, and the curious Obſervation, which form the peculiar Praiſe of this judicious, weighty, accurate Treatiſe. There remain other Rhetorical Writers of Note, whom I ſhall proceed to conſider in the next Lecture.

LECTURE

LECTURE the Fourth.

The Temple or Palace of ELOQUENCE, A VISION.

I PROPOSED to carry on in this Lecture the Scheme begun in the laſt, and to lay before you in the ſame Manner, ſome Account of other celebrated Treatiſes concerning Rhetorick, remaining to us from Antiquity, thoſe eſpecially of *Quintilian* and *Longinus*. But reflecting, that the latter of theſe is very familiar to you, that the other is both extremely uſeful throughout, and very eaſy, I doubted whether Abſtracts of the like Kind were fitting in this Caſe, and whether it were not better to refer you to the Originals themſelves.

WHILST I was revolving this Point in my Mind, Accident threw into my Way a little Work, which as it is probably unknown to you, as the Manner of it is altogether different from that which I have hitherto employed, and the Subject, if not the ſame, very nearly connected with this before us, I judged that it might anſwer the ſame End, and prove more entertaining. It is a Poem written in *Greek*, by an Author whoſe Name is not preſerved, about the

the ſeventh Century, as may be conjectured from ſome hiſtorical Alluſions contained in it; in a Style too much indeed infected by the Barbariſm of the Age, but upon a Plan worthy of Notice. I ſhall here give you an Abridgment of it, ſtripped of thoſe Ornaments and Digreſſions which it weareth in its poetical Dreſs.

As I walked in the great Portico of the Temple of *Minerva*, and looked down upon the City of *Athens*, I could not help deploring the great Decay of Arts and Sciences, particularly of Eloquence, for which ſhe had been renowned over the whole Earth: An Art, to which indeed I had long applied myſelf with much Induſtry, but with little Encouragement, or Hope of Succeſs. Whilſt I was wrapt up in Contemplations of this Sort, a Perſon deſcending, as it ſeemed, from the Heavens, ſuddenly alighted before me. By his Form, by the Wings on his Heels, and the Caduceus in his Hand, I knew him immediately to be the God *Mercury*. He addreſſed himſelf to me in the following Manner.

I AM not unacquainted with the Subject of your preſent Meditations, with your Doubts, and Perplexity. Think not that the Degeneracy of this Age in all good Arts, in Eloquence eſpecially, which is almoſt wholly extinguiſhed, ariſeth from a Change in the Genius of Mankind, the Cauſe to which you ſeem inclined to aſcribe it. No: Human Nature is ſtill the ſame; the Difference ſpringeth from the different Uſe and Application of its Talents: At preſent

preſent the Methods of Education and Study are totally wrong; conſequently the whole Form and Model of Speech have been corrupted. To give you a more diſtinct Conception of this Matter, added he, pointing upwards with his Finger, look yonder.

RAISING my Eyes at theſe Words, I was ſurprized to ſee a high Mountain, with a magnificent Structure on the Summit. Its Foot was covered with thick Woods, cut into a Variety of Paths, in which wandered a Multitude of People. That Edifice, ſaid he, is the Palace of Eloquence, the Daughter of Liberty. Thoſe, whom you behold ſcattered over the low Grounds, are they, who flattering themſelves with the Hope of attaining eaſily to it, wander at the Foot of the Mountain, through Paths, which engage them in endleſs Deluſion. But come, I will lead you thither.

THE Road by which we were to aſcend, was very ſteep and narrow; barred at the Entrance by a great Gate. The Keeper of which, an aged and venerable Perſon, whoſe Looks gave Indications of extraordinary Penetration and Sagacity, examined with much Strictneſs all who ſought for Admiſſion, and rejected far the greater Number. His Name, ſaid my Guide, is *Genius*, without a Paſſport from whom, no Man can arrive at the Manſion of Eloquence.

HE made me obſerve, during our Aſcent, that the Road toward the Mountain-top grew much wider and ſmoother, having been opened and levelled by the Labour of ſeveral excellent Men

in

in antient Times; but was now in a great Degree overgrown with Brambles and Weeds, as it had been for ſome Ages almoſt wholly unfrequented. For even thoſe few who were admitted at the Gate, impatient of the Slowneſs, and extreme Severity and Harſhneſs of *Induſtry*, who is appointed the Guide to conduct them, ſoon quitting the ſtraight Road, turned into ſome one of the By-paths, that ſtruck off from it, and ſeemed far more eaſy and pleaſant.

I SHALL not detain you with a Deſcription of the Temple itſelf, which is given at full Length by our Poet. It may be ſufficient to obſerve, that it joined to the utmoſt Magnificence great Simplicity, its Ornaments being ſuch, that while they beautified the Fabrick, they ſeemed neceſſary Parts of it.

UPON entering, we found the firſt great Apartment adorned with Pictures of the moſt celebrated Poets. For, as my Conductor took Notice on the Occaſion, in all Nations, Poeſy was the firſt Effort of Eloquence, opening the Way by Degrees for a more juſt and natural Style.

IN the next, we obſerved the Portraits of the moſt famous Hiſtorians, and of thoſe who recorded the Actions and Sayings of great Perſons.

IN the third, which was by far the moſt ample and grand, were placed the Statues of excellent Orators; ſuch as by Means of their Eloquence chiefly, had governed great States, who obtained a Sovereignty over the Minds of Men

Men more powerful and laſting, as well as far more glorious, than Force can confer, or Policy enſure. Among theſe I diſtinguiſhed *Pericles* and *Phocion*, the younger *Gracchus* and *Julius Cæſar*.

As my Guide was pointing out ſome of theſe Perſons to me, one who appeared of Dignity by his Air and Train of Attendants, in paſſing, ſaluted him with a profound Reſpect. Upon my enquiring who this was; You are to know, anſwered he, that all who propoſe to excel as Orators, endeavour to gain Admiſſion into this Temple, that they may be here preſented to the Deity, and receive her Approbation; the Conſequence whereof is, that they are immediately admitted into familiar Converſation with all the famous Orators of Antiquity, who abide here for ever in the Palace of their great Patroneſs. From whence, after a certain Time, returning to Earth, they are aſſured of obtaining the higheſt Honours among Mankind, and their Writings are conſecrated to Immortality.

Now ſuch as have conquered the Difficulties of the Aſcent, are directed to addreſs themſelves to this Perſon concerning whom you enquire, who is the celebrated Critick *Quintilian*; that he may examine into their Qualifications, and lead ſuch as he approveth of, into the inner Part of the Temple. You may read much of the Character of the Man in his Form and Air. You ſee he is grave in his Aſpect, plain in his Dreſs, compoſed in all his Motions. His peculiar Excellence as a Critick is, that he deſcendeth to the

the loweſt Elements of Rhetorick, leadeth from thence by the Hand as it were, to the higheſt and moſt refined. He is every where ſtrictly methodical, perſpicuous, and ſimple, entereth into the moſt minute Detail, yet is never tedious, dry, or inſipid, animating the Whole with a lively, yet well-governed Fancy. Fallen upon an Age when Eloquence had for ſome Time declined, you may indeed diſcover in him, ſome little Taint of the general Infection, from which, even his exquiſite Judgment could not wholly preſerve him [*a*]; yet he ſet himſelf firmly to withſtand the growing Corruption; and laboureth above all Things to eſtabliſh a true manly Taſte, joining with the familiar Exactneſs of a Teacher the Spirit and Elevation of an Orator.

BUT his Charge doth not extend ſo far, as to give immediate Admiſſion to the Preſence of the Deity. He delivers thoſe committed to his Care over to another, to the Perſon, whom you behold yonder. He ſeemeth to be far advanced in Years, and appeareth as fixed in profound Thought; yet obſerve what Penetration, what Fire in his Eyes. This is the Sage of *Stagira*. He it is, that hath unfolded all the ſecret Treaſures of Eloquence, who teacheth to pierce into human Nature, to know the Heart, and by Means of that Knowledge to obtain an

[*a*] See the Preface to the ſixth Book. And he very frequently cloſeth his Paragraphs with a Pointed Sentence; many of which have too much of the brilliant Oppoſition, himſelf condemneth.

abſolute

abſolute Government over it. The moſt ſubtile and learned of Philoſophers, he is likewiſe the moſt judicious of Criticks.

THE Candidates delivered to him he conſigneth to two thin ſhadowey Forms you behold near him, *Silence* and *Study*. Having afterwards fully inſtructed them, he at length preſents them to the Goddeſs. On which Occaſions, one of the Antients, Orator or Critick, who are ſuffered to abide here in her Preſence, pronounceth an Harangue, containing uſually, with ſome Commendation of the admitted, Admonitions uſeful to be obſerved by him hereafter in the Courſe of his Studies and Converſation among Men.

FEW Occaſions of this Kind have happened of late. But fortunately juſt now falleth out one. For *Marcus Rufus*, a *Roman* Senator, not unknown to you, a worthy Imitator of the Antients, is about to be preſented. You ſee the Crowd preſſing inward towards the Center of the Fabrick: That is the Cauſe; and I know that the Critick *Longinus* is to pronounce the Oration. Follow me; I will give you the Opportunity of a very pleaſing Spectacle.

So ſaying, he led me forward into the Midſt of the Temple. It was a ſpacious Dome; towards the upper End of which, was placed the Goddeſs, upon a Throne of pure Gold. Behind her, ſtood the Genius of *Athens*, known by her Olive-branch and the Bird of Pallas. On the other Side, towards the left Hand of the Throne, the Genius of *Rome*; leaning on her

Shield, graſping a Spear in her Hand, and bearing an Eagle on her Helmet.

ON the Steps of the Throne, ſat Contemplation, with her Eyes fixed on the Ground, and her Arms folded. Near her, ſtood Perſuaſion in the Attitude of one ſpeaking, with her Arm ſtretched out, Fire in her Eye, and irreſiſtible Magick in her Tongue. Below, were placed the *Paſſions*, each with her proper Symbols, Handmaids of the Goddeſs, always attending to obey her Orders. In the Countenance of the Goddeſs there was ſomewhat inexpreſſibly charming; the Tone of her Voice bewitched the Heart.

BEFORE her lay open a vaſt Book, upon which ſhe ever and anon caſt her Eye, as making it the Rule of her Judgment and Conduct. This is named the Volume of Nature. She held in her Hand a Mirror of tranſcendent Brightneſs, to which ſhe applied all Compoſitions that were preſented for her Approbation: Whatſoever was not of the right Standard this immediately reduced to Aſhes: Where it did not conſume the Whole in this Manner, yet it never failed to deſtroy ſome, oftentimes the greater Part, leaving that which was pure, alone untouched. This, my Inſtructor informed me, was named the Mirror of Truth.

HERE my Author proceeds to debſcribe the whole Ceremony of preſenting the new Orator. He gives alſo the Oration pronounced by *Longinus*, much too long to be tranſlated on the preſent Occaſion: It is beſides chiefly an

Abſtract

Abſtract of the Treatiſe concerning the Sublime, probably little known in thoſe Days of Darkneſs, but with which ye are all well acquainted: The general Heads are theſe.

He begins with congratulating *Rufus* upon the Choice he had made, upon his Perſeverance and good Progreſs in the Study of Eloquence; upon which, he makes a ſhort, but lofty Panegyrick. From this general Eulogy, he deſcends to one particular Branch of it; the *Sublime*. This he ſhews to be the greateſt Excellence, that human Compoſitions can attain to: That it may be, if not acquired, yet improved by Art and Precept. He proceeds to diſtinguiſh the ſeveral Fountains from which it flows: Points out the right Uſe of it; and warns againſt ſuch Faults as are moſt oppoſite to it. It dwells not, ſaith he, with Correctneſs; faultleſs Sublimity is unattainable to Mortals. But then, it atones abundantly for ſuch little Specks as are unavoidable; it charms, it elevates, it tranſports. It is a Torrent rapid, irreſiſtible; a Conflagration conſuming every Thing around; a Thunderbolt breaking, tearing, conſuming what ever is oppoſed to it.

Nature, adds he, hath given to you, *Marcus Rufus*, Talents for this Sublimity, this Perfection of Eloquence. Labour inceſſantly in cultivating them. Elevate your Mind by the Contemplation of heavenly Things; by the Study and Practice of Virtue. Make the Writings of uncorrupted Antiquity familiar. Eſpecially bend all your Force to reſemble theſe He-

roes, whom you behold now encircling the Throne of our Goddeſs. After your Return to Mortals, conſider theſe when you are about to write or ſpeak, as they are at this Hour, your Spectators and Hearers; and endeavour to produce nothing unworthy of ſuch Judges, as *Homer*, *Plato*, and *Demoſthenes*, the moſt ſublime of all Mankind [*b*].

I LISTENED, continues my Author, with Attention and Delight to this Diſcourſe, remarking through the Whole, though the Style, as my Guide obſerved to me, wanted the Simplicity and Purity of old *Athens*, high Inſtances of that Sublimity, which the Speaker recommended. Immediately turning towards my Conductor, with Intention to expreſs my Pleaſure and Admiration, how greatly was I aſtoniſhed, to find the whole Scene I know not how, entirely changed!

I FOUND myſelf in a Place altogether different from the former, though I could perceive a Similitude in certain Reſpects, as in the Figure and firſt Appearance. In all the new Objects preſented here to my View, there ſeemed induſtriouſly aimed at a Reſemblance of the former, amidſt the ſtrongeſt real Unlikeneſs. The Fabrick itſelf was a huge Pile of Gothick Architecture. I beheld in every Part a Superfluity of Ornaments, crowded without Unity of Deſign or Elegance; fitted by the help of Varniſh and Gilding, to dazzle the unſkilful Eye. The Deity adored in this Temple was ſeated on a

[*b*] See the Treatiſe of LONGINUS.

Throne,

Throne, which, as well as the Garments ſhe wore, ſeemed all on Fire with what appeared to be precious Stones; for all their Luſtre was counterfeit. Her own Beauty likewiſe was artificial. Her Face glowed with Paint. Her Behaviour, her Looks, Geſture, the Tone of her Voice, were affected and unnatural.

SUITABLE to their Queen were her Attendants. On one Side ſtood ſquint-eyed Error. On the other, Ignorance, with her head wrapt in perpetual Fogs. There was flattery, painting the Viſages of her Votaries, and at the ſame Time covertly beſmearing them with Filth all over. Yonder was Imagination, in a Dreſs of Rainbow Colours, ſtrowing half-withered Flowers on barren Rocks, or over Beds of Snow. Here you might ſee *Bombaſt* ſtrutting with the Airs and Stature of a Giant, but ſurveyed more accurately he is found to be a Dwarf mounted upon tall Stilts. There you might behold *Declamation*, roaring aloud with indefatigable Lungs; while *Nonſenſe*, a many-headed Monſter, prompted him: And *Sleep* followed behind, diffuſing Numbneſs and Inſenſibility over the yawning Multitudes.

I VIEWED theſe, and many other like Monſters with Surprize and Horror. "Where am "I? How have I changed the moſt beautiful "Objects in Nature for the moſt ſhocking? "Speak, O divine Inſtructor, explain this "Myſtery." This, anſwered he, you may eaſily perceive to be the Palace of falſe Eloquence. Here it is, that all the Roads which

you obſerved in our Aſcent to branch off from the great one, do at laſt terminate. Men are flattered into them from their appearing Eaſe and Openneſs; and enchanted by the falſe Glories of this Place, when they have arrived here, imagine themſelves poſſeſſed of all they wiſhed for. While the Temple of Eloquence is almoſt deſerted, behold how this is crowded! Multitudes hourly pour in, and kneel by Thouſands before the Throne, praying to be admitted into the Train of this pretended Divinity. Such at preſent is the Blindneſs of Mankind. Hither *Greece* and *Rome* ſend all their Sons. Princes, Conſuls, Senators, Prieſts, Patricians, and People, all fall down before her Footſtool. The Road traced out by illuſtrious Antiquity is become unfrequented.

BEHOLD there, among other Suitors, many well known to you; ſome already renowned amongſt you; others who are ſoon to be admired for rhetorical Compoſitions. Sophiſts, who creep in long, tedious, cold Declamation: Speakers, who delight in Oppoſitions, in ſparkling Conceits, and make every Period an Epigram: Declaimers, who ſoar in Hyperboles, and loſe Sight of deſpiſed Reaſon: Advocates and Haranguers, who on the moſt ſerious Subject profuſely ſcatter the faded Flowers of puerile Imagination. For ſuch at preſent are the Perſons honoured with Applauſe, who bear the rare and valuable Title of Genius, and are ſet up as Governors of the publick Taſte.

YET

YET plunged in Darkneſs as the preſent Age is, darker ſhall ſucceed. A thick Cloud of Ignorance ſhall cover the whole Earth. Error and falſe Eloquence ſhall reign abſolute over Mankind. But deſpair not, this State of Barbariſm ſhall not laſt until the End. I ſee Truth and Eloquence return. Their pure Luſtre, though for ever baniſhed from forſaken *Greece*, once more illumines their favourite *Italy*. It ſpreads beyond the *Alps*; It enlightens the adjoining Continent: I behold their Beams extending Weſtward,—beyond the Limits of *Albion*, over *Iſlands* yet ſcarcely known to Fame.

IN the mean Time, O Mortal admitted to the View of Secrets, hidden from all others of the human Race, fail not in applying this Knowledge to thy own Advantage, ſince thou can'ſt not at preſent to the Publick;---for the Fates forbid as yet the Converſion of a deluded World. Firſt and principally, ſeek after Wiſdom and Virtue; For Elevation of Soul can alone ſupport Sublimity of Genius. Next, Be unwearied in tracing back Eloquence to its true Source, the Monuments of pure Antiquity of thoſe Heroes whom you have lately ſeen. Imitate their Solidity, their Method, their Juſtneſs, their Purity, their Force, their Sublimity. Hope not however though you ſhould ſucceed well in this noble Ambition, to obtain the Applauſe of your Fellow-Citizens; neither be diſcouraged by their Cenſures: Leave them to their own depraved degenerate Taſte.

HERE

HERE he ceaſed to ſpeak. Tranſported with Delight and Gratitude, I was about to throw myſelf at the Feet of my great Inſtructor, when looking round, I perceived him no more. Together with the God, the whole Scene, Goddeſs, Votaries, and Temple vaniſhed, like a Dream from the waking Eye. I found myſelf as at firſt, in the Temple of *Minerva*, and beheld only the City of *Athens*, the Summits of whoſe Houſes were now gilded by the Rays of the ſetting Sun.

I RETURNED homeward, meditating deeply on what I had ſeen, much delighted, and as it ſeemed, not a little inſtructed.

LEC-

LECTURE the Fifth.

Hiſtory of Eloquence among the Moderns.---*Concerning Languages*;---*particularly* Engliſh.

WE have now taken a ſhort View of the Riſe and progreſs of Eloquence, and have given a Sketch of the moſt celebrated Treatiſes concerning it, which remain from Antiquity. It may not be uſeleſs or unentertaining to proceed a little farther. Caſt your Eyes nearer Home, and obſerve what the Induſtry of modern Ages hath performed in this Way. That this Speculation may be of ſome Advantage, I propoſe,

Firſt, To lay before you ſome Remarks on the State of Eloquence ſince the Reſtoration of Learning in *Europe*.

And then, To point out the Uſe which is to be made of theſe Reflexions.

Italy claims our firſt Notice, as it had the Merit of being the firſt in the Revival of Letters, after a long Interval of Ignorance and Barbariſm. We ſhall find confirmed by what happened there, an Obſervation made before concerning *Greece*, that Verſe was cultivated, and brought near to Perfection, ſooner than Proſe.

Dante

Dante flouriſhed about the End of the 13th Century, when as yet there were no Writings of Note in Proſe. Although the Plan of his Poem be faulty, and many of his Expreſſions are now become obſolete, yet for Sublimity of Thought, for lively Deſcription, for Strength and poetick Fire, he hath not been excelled by any, who followed him.

AFTER him, at no great Diſtance, came *Petrarch*; who although inferior in Taſte and Sentiment, yet improved upon his Numbers; and ſeems thus early to have brought Verſification to it's Perfection.

MUCH about the ſame Time with this latter, appeared *Boccace*; the firſt who applied himſelf with Succeſs to poliſh and refine Proſe; excelling in familiar Narration, as writing in a clear, eaſy, and pure Style. It received not till near two Centuries after, it's laſt finiſhing, acquiring Strength and Harmony from *Machiavel* and *Guicciardino*; what Changes it hath ſince undergone, being eſteemed rather for the worſe: About which Time alſo we may fix the moſt flouriſhing Æra of Poetry, in *Arioſto*, who hath adorned the wildeſt, moſt extravagant Plan, with all the Charms of Diction and Harmony of Numbers.

QUICKLY after this Period, the true Manner began to decline in both Kinds of Eloquence. A Love of Points and Turns, or, as they named them, *Concetti*, ſoon after almoſt univerſally prevailed. This was introduced, at leaſt was rendered faſhionable (for the original of them may be

be referred to *Petrarch* (by the fertile and beautiful Genius of *Taſſo*: Is yet much ſtronger in *Guarini*: And *Marini* [a], for a long Time the moſt admired of their Poets, is over-run with it. And the ſame Infection was ſpread through the co-temporary Writers in Proſe.

If we paſs the *Alps*, we ſhall behold nearly the ſame Courſe of Things. Long before any tolerable Orator appeared in *France*, *Marot* flouriſhed. His Verſe in many Reſpects, particularly for Eaſe and Simplicity, or, as they chuſe to name it, *Naivetè*, is much celebrated at this Day. Succeeding Writers indeed loſt the Vein he had opened: yet it was not till after it had been recovered, and Poeſy much cultivated and refined by *Racan*, and principally by *Malherbe*, that *Balzoc* and *Voiture* began to improve and poliſh Proſe, as yet irregular and rude: And *Corneille* had carried poetical Eloquence to it's Height, before Proſe-writing had received it's laſt Perfection from *Boſſuet*, and *Bourdaloue*.

From thence, as we obſerved it to have happened in *Italy*, a Change in Manners began to take Place; the florid and affected, which exiſt indeed at all Times, but are kept down and vanquiſhed in the Days of true Genius, began

[a] See the *Adonis*; of which *Milton* gives the following very juſt Character:

Qui canit Aſſyrios divûm prolixus amores,
Mollis, & Auſonias ſtupefecit carmine Nymphas.

Luxuriant in his Strain, of am'rous Themes
Luſcious and ſoft, he ſings; *Italian* Dames
Admire his ſparkling Song, and catch the pleaſing Flames.

openly

openly to prevail. Recommended by a Perſon of admired Talents, one of lively Imagination and pure and harmonious Style, *Flechier*, it throve apace, and ſpread widely; being ambitiouſly purſued by all the Writers of middle Rank; and infecting in no ſmall Degree ſome of the higheſt, as *Fontenelle*, who valuable as he is, indeed excellent in many Reſpects, yet aboundeth with theſe falſe Brilliants: At this Day their moſt admired Genius, who hath excelled ſcarcely leſs in Proſe than in Verſe, ſhews a manifeſt Fondneſs for theſe ill-judged Ornaments. And they are ſcarcely any where more conſpicuous, than in Pieces delivered from the Pulpit, where they are certainly moſt unbecoming.

FROM this Account, I cannot help ſtopping to repeat one Obſervation: That whenever Eloquence hath arrived to its Height in a Country, the firſt Step towards Declenſion is generally this Epigrammatick Taſte. One Cauſe of which may be, That the firſt Places in Reputation being already poſſeſt, Writers of Genius labouring to open for themſelves new and untrodden Paths to Fame, ſtrike off from the Road choſen by the others: And as this pointed Way of Writing hath the Appearance of diſtinguiſhed Excellence, being quick and ſparkling, they readily fall into that: Which coming thus recommended, ſoon gaineth Admirers, and groweth the reigning Faſhion; the more ſpeedily, as up to a certain Degree, it is perhaps one of the moſt eaſy Kinds of Writing to a Perſon of lively

lively Imagination; in which State of Things, the more Wit a Man hath, he runs the greater Hazard of being involved in this epidemic Contagion. It is with Unwillingneſs that I add, Is not this in ſome Sort the Caſe of a late Writer [b] of that Nation, who joining very extenſive Knowledge to profound Senſe and extreme Vivacity, could not yet wholly avoid this Temptation of Points and Oppoſitions, and ſeemeth juſtly chargeable with Affectation, Refinement, and Obſcurity?

If we turn our Eyes homeward, we ſee ſtill the ſame Order. *Engliſh* Proſe, which was written three hundred Years ago, is not now intelligible: Yet how finely did *Chaucer* write in Verſe long before that Time? Unequal, it is true, often unmuſical, yet how ſtrong, how ſmooth, how beautiful fequently are his Lines! Every where happy in Imagination, and that Enthuſiaſm which forms the Eſſence of Poeſy, he is very often not inferior in Elocution, and often far ſuperior, to all who have attempted to tranſlate him into a modern Dreſs, even although *Dryden* is one of that Number. Succeeding Times of national Confuſion and Miſery ſtopped all Progreſs of Letters. In the Reign of *Henry* the Eighth, being encouraged in the ſouthern Parts of *Europe*, they revived in *England* alſo. The *Latin* Language was written with great Elegance by Sir *Thomas Moor*, *Linacer*, *Aſcham*: And we find at the ſame Time the Dawn of Eaſe, Harmony, and Polite-

[b] Monſ. *de Monteſquieu* in, L'Eſprit des loix.

neſs

neſs in the Muſe of Lord *Surrey*, who ſeems to have been the firſt that wrote in Blank Verſe, at leaſt with any Degree of Elegance: As *Triſſino* about the ſame Time introduced the Uſe of it into *Italy*, in an Epic Poem and a Tragedy; ſince the Time of which latter, (*Sophoniſba*,) it hath kept Poſſeſſion of the Drama. The *French* Tongue is of a Frame too feeble to ſupport Verſe without Rhime.

DURING Queen *Elizabeth's* auſpicious Reign, all Branches of Literature were happily cultivated. Yet *Spencer* had raiſed Verſification to its utmoſt Perfection in the peculiar Style of Poeſy which he choſe, before Proſe had met with equal Improvement from the Pen of a *Hooker*, and a *Rawleigh*; whoſe Writings will remain for ever the Model of a ſtrong, pure, and maſculine Style. It hath been juſtly doubted, whether the Alterations made in later Times have improved their Manner, yet I think it muſt be acknowledged, that their Style is not faultleſs, being hard, long, and cloudy.

THE Language was in a great Meaſure new-moulded by the Writers in *Charles* the Second's Days. Their Manner reſembles the Humour of the Times, abandoned wholly to Pleaſure; it is eaſy and flowing, but looſe and careleſs and irregular.

SUCCEEDING Authors, have in ſome Degree, corrected theſe Faults; but it may be queſtioned, whether they have not fallen into, and encouraged others equally wrong. Even in *Addiſon*, however worthy of Reſpect on Account

count of the Cauſe, being that of Virtue, in which he was engaged; however pleaſing for the Beauty of his Genius and Exactneſs of his Judgment; however amiable for the Vein of pure and original Humour running through all his Writings; yet it ſeems, that a critical Eye may ſpy ſome Defects, in this Article of Language: If I might be allowed to hint at any thing amiſs in this excellent Perſon, I would aſk, Is there not too much of laboured Elegance in it? Are there not too frequent Oppoſitions? Periods meaſured out into equal correſponding Members, and falling with too uniform a Cadence? In ſhort, too much of Art and Study; exquiſite Beauty, if not too nicely and ſollicitouſly adorned?

SWIFT appears to have approached nearer to uncorrupt Antiquity and Nature; eaſy in his Language, pure, ſimple, unaffected: But his Style wanteth that Fire and Elevation, ſometimes neceſſary to an Orator. Indeed, the Subjects he choſe, and his Manner of treating them, did not admit of ſuch, being taken uſually from common Life; and thrown into the familiar or humourous Manner, in which Nature had given to this Writer great Talents: Let him therefore be eſteemed a Model in his own Way: But powerful and perſuaſive Eloquence muſt ſoar higher.

CONFORMABLY to what we have taken Notice of in other Countries, here alſo, Conceit and Epigram have had their Turn of reigning; happy, if it were yet ended. One ſees in many late

late Productions a Similitude of that Manner for which Dr. *Sprat* was diſtinguiſhed in Proſe; and more lately an eminent Satiriſt in Verſe, ſhort, ſententious, and pointed; in the former, mingled with the florid and declamatory: In which latter Way particularly, many ingenious Perſons, who profeſs themſelves Imitators of *Milton*, have contributed to hurt the Language, ſoaring beyond the Bounds of Propriety, and tumid where they ſhould be ſublime.

THIS little Hiſtory of modern Eloquence naturally leads into ſome Remarks on the Languages themſelves. If we compare them with thoſe of *Greece* and *Rome*, we muſt acknowledge them to be much Inferior. The great Variety which the Inflexions of the Verbs and Nouns afforded to the *Greek* and *Roman*, by Means of which every Word became as it were multiplyed; and the different Length of their Syllables compoſing different Feet, whence their Periods were made capable of great and ever-varing Harmony, are Advantages peculiar to thoſe Languages, not to be equalled, nor compenſated by any thing in the modern. We may add a third, flowing from the former of theſe; the Power of tranſpoſing their Words; which enabled the Orator to conſult Harmony without injuring the Senſe; whereas the Moderns are confined to a much narrower Range, being bound down nearly to the natural Order of the Words, by the Frame of their Language.

YET allowing, what I look upon as evident, and if we would judge impartially, as undeniable,

ble, this Superiority; we ſhould not for that Reaſon limit ourſelves to write in thoſe learned Tongues only. A Faſhion which prevailed exceedingly at the Revival of Letters, and greatly retarded the Improvement of modern Languages: Nay, ſo ſtrong, and of ſuch long Continuance was this Prejudice, that both Father *Paul*, who is, notwithſtanding, eſteemed defective in Purity of Style; and *Davila* doubted, and remained long undetermined, whether they ſhould not write their Hiſtories in *Latin*; which, if they had done, their Country, indeed all Poſterity would have ſuffered, in being deprived of ſuch noble Performances: For it cannot be imagined, that in this Way they could have outdone their Countryman *Paulus Jovius*, one of the moſt admired among the modern Latiniſts; yet, how far ſhort of theirs doth his Work fall at preſent? But, not to dwell upon Inſtances, of which we might produce many, in a Point ſo clear, I believe we may take it as granted, that every Man who maketh Uſe of his native Tongue, notwithſtanding its confeſſed Inferiority, ſhall excel any Compoſition he can produce in a dead one; becauſe here, writing from Books alone, after all poſſible Care, he muſt often be at a Loſs, muſt err, muſt want, or forego pure Expreſſion, or, which is yet worſe, muſt cramp his Thoughts, and cut and pare them to the Dimenſions of Claſſical Phraſe: by which Means, he either alters the Truth, or delivers it imperfectly, he becomes barbarous or obſcure, tortures himſelf

with needleſs Labour, and gives Pain to his Readers.

IF we proceed in comparing modern Tongues, not with the antient, but with each other, we ſhall find Cauſe to be contented with our own. If it hath not the Muſick, the Softneſs, the liquid Lapſe, if I may ſo ſpeak, of the *Italian*; yet is it more bold, more manly, more ſtrong. It hath not perhaps the Eaſe, the Clearneſs, the Pliableneſs of the *French*; but it abundantly compenſates by ſuperior Force, Energy, Conciſeneſs.

GRANTING this to be the Caſe, we muſt however acknowledge, that our Tongue hath not been improved with the ſame Care as the others; and even our beſt Writers have not been very ſolicitous to preſerve its Purity. The Poets are particularly faulty herein. Theſe Gentlemen, under the Excuſe of I know not what poetical Licence, ſcruple not to break through the Frame and grammatical Conſtruction of the Language. Such Licence is in Truth a meer Fiction, the Invention of ignorant Criticks, who would in this Way account for what they do not underſtand; or of Poets, who abuſe their Art, and ſhelter their own want of Care under a vulgar Error.

I WILL mention a very few Inſtances of this Kind of Traſgreſſions againſt the Grammatical Purity of the Tongue, which I chuſe to take from the moſt correct and excellent of our modern Poets. If ſuch, even ſmall Negligences find place in HIM, though rarely, how often may

may we expect to find the like or much greater, in Writers of the common Rank?

Grows with his Growth, and ſtrengthens with his Strength [a].

Strengthens, a Verb active, is here uſed as Neuter.

Bliſs is the ſame in Subject or in King,
In WHO *obtain Defence, or* WHO *defend* [b].

Inſtead of, In them who obtain Defence, &c.

SPEAKING in Praiſe of Virtue, he ſays,

And but more reliſh'd as the more diſtreſt,
Good from each Object from each Place acquir'd,
For ever exercis'd, yet never tir'd [c].

In the ſecond of which Lines, all Connexion is loſt with that which goes before, and that which follows.

DESCRIBING the Life of a certain Perſon in Trade, he ſays,

His Compting-houſe employ'd the Sunday-morn,
Seldom at Church, 'twas ſuch a buſy Life,
But DULY SENT *his Family and Wife* [d].

Inſtead of *he* duly ſent.

TALKING of *Voiture*, he hath this Line,

Still with Eſteem no leſs convers'd than read [e].

Is it that he read as he convers'd with Eſteem? But what is *reading with Eſteem?* Is it that he was read with Eſteem as he converſed, equally

[a] Eſſay on Man, Ep. ii. 136. [b] Eſſay on Man, i. iv. 58. [c] Eſſay on Man, Epiſt. iv. 318. [d] Abuſe of Riches, ver. 380. [e] Epiſt. with Works of VOITURE.

liked as an Author and Companion? In this Senſe, the Expreſſion is very faulty: at beſt obſcure in either Way.

IN the Dunciad, the Heroe is introduced, ſaying,

E'er ſince Sir Fopling's *Periwig was* PRAISE [*f*].

That is, was praiſed and applauded.

AGAIN,

But Fool with Fool is barb'rous civil War [*g*]

inſtead of the War *of* Fool *with* Fool is barbarous.

IN the ſame Work,

Spoil'd his own Language, and acquir'd no more [*h*].

That is, I ſuppoſe, no *other* Language.

IN the Imitation of *Horace* he ſays of one,

—With more than Harpy-Throat indu'd [*i*].

Indued is applied to Gifts of the Mind, as Indued with Wit or Senſe: We do not ſay, Indued with a Face or Shape,—or Throat.

AGAIN, the Poor, ſays,

Prefer a new JAPANNER *to their Shoes* [*k*].

Which is a low Expreſſion.

HE ſays of his Prince,

Wonder of Kings.——[*l*]

BUT if we ſhould allow theſe, and ſtill greater Licences to Poets, who may be entitled to

[*f*] Dunciad, Book i. 167. [*g*] Dunc. Book iii. 176. [*h*] Dunc. Book iv. 320. [*i*] Satire ii. of 2d Book, ver. 25. [*k*] 1ſt Epiſtle of 1ſt Book, ver. 156. [*l*] 1ſt Epiſtle of 2d Book, ver. 29.

Indulgence,

Indulgence, fettered as they are by Rhyme; we have Cauſe to expect, to inſiſt upon Accuracy from the Writers of Proſe: Among whom we ſhall not however find it. The common Sort abound with the groſſeſt Miſtakes, and Barbariſms; nor are the beſt free from Errors.—I will mention a few Inſtances from one of the firſt Rank, particularly celebrated for Purity of Style; which Inſtances I have alſo choſen from his moſt finiſhed Work (in Point of Style,) I mean the Travels of *Gulliver*.

In the Voyage to *Lilliput* occurs this Paſſage, "Miſtakes committed by Ignorance, in a virtuous Diſpoſition, would never be of ſuch "fatal Conſequence, as the Practiſes of a Man, "whoſe Inclinations led him to be corrupt, and "HAD *great* Abilities to manage, multiply, and "defend his Corruption [*m*]."
That is, and who had great Abilities, *&c.*

In another Place we meet with this low Expreſſion, *Rowing for Life* [*n*].

"I durſt not ſtay, but RUN as faſt as I could." [as in *Dubl.* Ed.] Inſtead of *ran* [*n*].

"When they were ſat down [*o*];" [as in *Dubl.* Ed.]—inſteadof when *they had ſat* down.

"On each Side the River [*p*];"—for on each Side OF the River.

"Put himſelf upon A FOOT with the great-"eſt Perſons of the Kingdom [*q*];"—a low Expreſſion. As again,

[*m*] Part i. ch. 6. p. 46, ſmall 8vo. *Engl.* Ed. [*n*] Part ii. ch. 1 p. 72, 73. [*o*] ibid. p. 77. [*p*] Part ii. ch. 4. p. 102. [*q*] Page

" What Share of Knowledge they had, and " how they *came by it* [*r*]."

The following is an Expreſſion entirely ungrammatical:

" Refunding themſelves for the Charges and " Trouble they were at [*s*]."

" The King when higheſt provoked [*t*],"—for moſt highly.

" Found the Natives VERY HARD TO BE-" LIEVE [*u*]."

" I had ſeveral Men *died* in my Ship [*w*]."

" Civility and Cleanlineſs, Qualities altoge-" ther ſo oppoſite to thoſe Animals [*x*]."—What are *Qualities* oppoſite to *Animals?*

" Becauſe *their* Wants and Paſſions are fewer, " *than among us* [*y*]."

" Fall together *by the Ears* [*z*]."

" This I filled with the Feathers of ſeveral " Birds I had taken, *and were excellent Food* [*a*]."

I MIGHT go on to ſwell this little Catalogue conſiderably; but Remarks of this Sort, I would barely mention, not inſiſt upon; it being an invidious and diſagreeable Taſk, to ſearch for trifling Overſights in Works of conſpicuous Merit. But the Uſe to be made of theſe Remarks is, that we ſhould attend to, and endeavour to avoid even ſuch Overſights: If we cannot equal the Flight of great Genius, let us make what little amends we can, by more exact Correctneſs,

[*r*] Part ii. ch. 6. p. 121. [*s*] Part ii. ch. 6. p. 122. [*t*] Part iii. ch. 3. p. 165. [*u*] Part iii. ch. 10. p. 205. [*w*] Part iv. ch. i. p. 214. [*x*] Ibid. ch. 3. p. 227. [*y*] Ibid. ch. 4. p. 235. [*z*] Ibid. ch. 7. p. 256. [*a*] Ibid. ch. 10. p. 273.

FARTHER, In tracing after this Manner the Hiſtory of Eloquence, it is natural to reflect upon the different Kinds of Productions, in which each Country appears to have excelled.

AMONG the Moderns it ſeems beyond all Doubt, that the Prize for Hiſtory is due to *Italy*. No other Country can ſhew Writers equal to *Machiavel*, *Guicciardino*, Father *Paul*, and *Davila*. Yet ſurely, he muſt carry to a ſtrange Height his Partiality in Favour of theſe, who can prefer any one of them, as Lord *Bolingbroke* doth, before *Thucydides*:—But that Writer affected ſingular Notions: Happy! if all had been as innocent as this.

France hath, it is true, produced two or three voluminous Hiſtorians, who although by no Means contemptible, do yet fall ſhort not only of the antient Models, but of theſe juſt named. Some detached Pieces of Hiſtory indeed, *A Revolution of Portugal*, *A League of Cambray*, *A Conſpiracy of Venice*, the moſt compleat of all, if it were as truly as it is finely written, ſhe may boaſt of, as compoſed with much Spirit and Art: But the three great Hiſtories, two of her own Affairs and one of our's, muſt be acknowledged to be very defective. The Branches of Eloquence, Poeſy excluded, in which *France* ſeemeth to excell, are Memoirs, Familiar Epiſtles, Dialogues, to which we may add Panegyricks, with ſuch other little Works, where Elegance is ſought rather than Strength.

IN Hiſtory, *England* can claim but the third Place. Lord *Verulam's*, however valuable, is

not worthy of the great Author. Lord *Clarendon's*, which is the beſt, indeed a great Work, hath yet many important Faults, in the Manner, and perhaps in the Matter. Biſhop *Burnet*, with a great Stock of Knowlege, with a rich and lively Imagination, is yet a careleſs, looſe, inaccurate Writer.

BUT it ſeems, that, In Remarks of this Kind, we ſhould not omit a People, whoſe Language, though little known to us, may vie with any of the others; I mean that of *Spain*; which is expreſſive, ſonorous, and is affirmed to be the moſt copious of all: In Proof of this laſt Quality, *Spain* boaſteth of five Novels, of moderate Length, in each of which, one of the five Vowels is wanting throughout; which hath not been performed, it is urged cannot, in any other modern Tongue: Somewhat indeed of a ſimilar Nature is related of *Tryphiodorus*, a *Greek* Writer, who in a Poem, conſiſting of twenty-four Books, is ſaid to have omitted every Letter of the Alphabet ſucceſſively, one throughout each Book; and he, we know, wrote in a Language remarkably copious.

IT is amuſing to obſerve, how far a *Zeal* for the Glory of one's Country even in ſuch Points as this, carryeth wiſe Men. A late [*b*] Writer of *Italy*, deſervedly eſteemed, hath advanced a ſingular Opinion concerning the *Italian* Tongue. Not enduring that it ſhould be deemed *Latin* corrupted by the *Barbarians* who ſubdued the Country, he aſſerteth it to be the ſame, which

[*b*] SCIPIO MAFFEI, *nella Verona illuſtrata.*

was

was ſpoken by the Peaſants and Perſons of low Rank, in the flouriſhing Time of the *Roman* State; who unable or unwilling to obſerve the Nicety of Conjugations and Caſes, made uſe, as we Moderns do, of Articles and auxiliary Verbs: An Opinion, which, notwithſtanding the very ingenious Arguments brought in its Support, doth not ſeem likely to meet with general Aſſent.

The *Spaniſh* Tongue varyeth not more from *Latin*, than doth the *Italian*: Yet the Royal Academy of *Madrid* hath not ſet up ſuch Pretenſions; but ingenuouſly acknowlege it as their Sentiment, that their Language is derived from *Latin*; which through the long Dominion of the *Romans* had become univerſal in *Spain*. The *Goths* firſt, afterwards in a greater Degree, the *Moors*, who poſſeſſed for ſome Centuries almoſt the whole Country, corrupted this by blending with it their own Speech: And the whole Mixture forming in the Beginning a rude ill-mingled Maſs, was by Degrees digeſted into ſome Order; in Times of Peace became ſoftened, and poliſhed into the preſent Language: which this Society hath laboured by their Dictionary to fix and render perpetual; with what Succeſs, Time will ſhew.

At the Revival of Letters, the Light which filled the adjoining Continent, extended its Rays to *Spain* alſo: Where after the firſt Dawning, which was bright and promiſing, Letters made not a proportionable Progreſs: Not, as I ſuppoſe, through any Defect in the Genius of the People,

People, but from many incidental Cauſes, ſome of which allow me juſt to touch upon.

ABOUT this Time *America* was diſcovered: The vaſt Empires of *Mexico* and *Peru* were conquered with ſurprizing Rapidity, and great Quantities of Gold imported daily into *Spain*: From whence the whole Nation became poſſeſt with a Rage of growing rich, incompatible with Study.

NEITHER were the Times immediately ſucceeding favourable to it; the State being engaged in a long, bloody, and diſgraceful War, in which the *Low Countries* were diſmembered from it.

THE Diſpoſition likewiſe of the Nobles, and in Proportion of the Gentry, was adverſe to Literary Improvement; being high, haughty, attached to received Cuſtoms and Opinions, and averſe from every thing new: And *Mariana*, in the Dedication of his Hiſtory to *Philip* the Third, King of *Spain*, expreſſly complains, that there was not any Encouragement for Letters or learned Men.

THE extreme Bigotry of the People alſo made them unwilling to engage in Studies, grounded on Heathen Rites and Authors.

BUT above all, the Inquiſition reigning here with abſolute Tyranny, diſcouraged all Freedom of Thought and Speech, and with them all Science: Or at beſt, permitted only the Weeds and Tares of Learning to ſpring up, ſcholaſtick Philoſophy and Theology, and a vain and dangerous *Caſuiſtry*.

HENCE

HENCE Miſtakes, which ſoon after the Birth of Letters prevailed here as in other Places, were not corrected here, as in them; but ſpread and took deep Root, and infected almoſt all the *Spaniſh* Writers. Their Proſe was either vainly or extravagantly Swelling, as appears in their Romances and early Hiſtories; or was affected, abruptly and obſcurely Sententious, as in *Gratian*, and others of the ſame Time. Their Poeſy had more univerſally the ſame Errors: It more eſpecially abounds with Refinements, with ſubtile metaphyſical Sentiments, diſpoſed into ſuch a Variety of laboured Oppoſitions, that their fineſt Sonnets have the Appearance of Riddles: And it was not until of late that they have ſeen, and laid aſide this unnatural Manner.

PERHAPS there may be ſome Propenſity in the national Diſpoſition to theſe Miſtakes; ſince we find Inſtances of them among the Antients, in *Lucan* and *Seneca*, who were both *Spaniards*: Both endowed with fine Genius, in ſome Reſpects both excellent Writers: But the one tumid in Verſe to the Confines of Bombaſt; and the other prepoſterouſly decking out the ſevereſt Form of Philoſophy with the gay Flowers of juvenile Fancy.

YET to do Juſtice to this People, we muſt acknowlege, that the Genius of the Nation ſtruggled nobly with all theſe Impediments, and we ſee it burſting through the thick Cloud that covered it, in ſome very bright Inſtances. Hiſtory appears with much Gravity, with a ſtately

ſtately and pure Majeſty, in *Mariana*; with much Spirit and Luſtre though too romantick an Air, in *De Solis*; with Simplicity and good Senſe in *Herrera*. The Diſcourſes of *Lewis of Granada* are lively and eloquent. There is a fine Spirit of Satire, with much Wit, and a Vein of peculiar Humour in the Allegories of *Quevedo*. *Lopè de Vega* wrote a vaſt Number of Comedies, all indeed, except four or five, as himſelf owns, irregular; yet the Criticks, who condemn him in this Reſpect, allow to him the Praiſe of a moſt fertile Imagination, and a true comic Vein. And it is remarkable, that the two firſt good theatrical Performances which appeared in *France*, one of each Kind, a Tragedy [*b*] and Comedy [*d*], were both Imitations from *Spaniſh* Writers. *Cervantes* is an original Genius, hardly to be matched in any Age. And the Care ſince taken to aſcertain their Language, the Kind and Caſt of ſome later Productions in it, render it probable, that it will make the Figure it deſerveth in polite Literature.

IT might be expected from the Conſtitution of *England*, in which, Liberty is ſo happily ballanced with Power, that Eloquence ſhould flouriſh here, as it did in *Athens* and *Rome*, the Form of her Government being in this Reſpect equally friendly to it.

ACCORDINGLY, we find that Sort of it, which floweth from and more immediately dependeth upon Liberty, hath arrived here to

[*b*] The *Cid*, imitated from DE CASTRO.
[*c*] The *Menteur*, from LOPE DE VEGA.

great

great Perfection: I mean, The Speaking in Publick, in Defence of, or in Oppoſition to Laws propoſed, or with Relation to Meaſures uſed in the Adminiſtration of national Affairs: In this Article, the Advantage is manifeſtly on her Side; and modern Times can ſhew few Pieces of Eloquence equal to many, that are to be met with in the Debates of the *Britiſh* Senate.

NOT few likewiſe worthy of high Commendation are the Growth of the Bar. If we conſider only the Fame and Ability of the Pleaders, we might expect more of this Kind: But whoever examines into the Matter will find two Cauſes, that fully account for this Rarity. One is, The Form and Nature of our Laws; which being greatly multiplied, and deſcending to the minuteſt Circumſtances, do neceſſarily engage the Advocates in a dry and unpleaſing Detail.

ANOTHER Cauſe ſeems to ariſe from the *Pleaders*, who give themſelves up ſo entirely to the Study of our Laws, their more immediate important Buſineſs, that they neglect to lay thoſe general Foundations, on which alone a pleaſing and powerful Eloquence can be raiſed. Confining themſelves to what is neceſſary, they overlook what appears to be ornamental only: A wrong Way of Proceeding; for undoubtedly one Part is defective without the other: And although it would be altogether unpardonable in one who profeſſeth himſelf to be a Lawyer, to be ignorant of the Laws; yet it is true on the other hand, that the Knowledge of them would

acquire

quire many real Advantages from Skill in the ornamental Part: Nay, if you conſider him as a Pleader, muſt be imperfect, muſt loſe much of its Power and Uſe, without it.

WHAT maketh this Omiſſion the leſs excuſeable is, that there is not any Perſon, who has been well and regularly educated, that may not in the Intervals of Buſineſs or neceſſary Study, acquire Knowledge of what is named the politer Kind; ſomewhat which may be of Uſe to adorn and enliven the dry Deductions, which meer Skill in his Profeſſion muſt for ever engage him in; ſome Muſcles, as it were, and Fleſh, to cover that uncomely and bare Skeleton of Uſages and Statutes.

HEREIN it is more eſpecially, that an early Acquaintance with the great Writers of Antiquity, an Intimacy contracted with them and ſuch Moderns as reſemble them, in the happy Hours of Childhood and Youth, before the Interruptions of Cares and Buſineſs come on, appeareth in its true Light, of being highly uſeful and beneficial. It will then beſtow to the Arguments of the learned Advocate not only Grace and Beauty, but render powerful and effectual that ſolid Erudition which is afterwards built upon it. It may be compared to thoſe Friendſhips which are formed with valuable Perſons in the Dawn of Life, grounded indeed upon Sports and Plays; but afterwards, when we become Actors in the World, they are often unexpectedly found to be of the greateſt Advantage,

LECT.

LECTURE the Sixth.

A CONTINUATION *of the Foregoing.*

IN the Eloquence of the Pulpit it is, that *England* ſeems to ſtand alone, with manifeſt unrivaled Superiority. I am not ignorant, that the Countries mentioned have produced many admired Preachers; but it doth not appear to me from what I have read of them, and ſome of the moſt celebrated I have read with Attention, that any among them have given Proofs of ſo juſt and maſterly an Eloquence, as ſome of our own have done. It is true, we are apt to be partial to our own Language and Country, and in comparing them with others, to give them an unjuſt Preference: But on the contrary, I know that we are alſo prone to admire foreign Things and foreign Faſhions, and to ſet them above our own: It is the Buſineſs of Reaſon to ſteer equally between both Extremes, to conquer ſuch Prejudices, and weigh both Sides in the Scale of Truth and unbiaſſed Judgment.

COMPARISONS of this Nature ſhould never be made in order to gratify Pride, Paſſion, or mere Curioſity, but may be applied to real Uſe: For wherever we fall ſhort of our Neighbours,

bours, we may learn of them to ſupply the Defect, not by borrowing their Thoughts, but by catching their Air and Manner. Something of which Sort, where the Correſpondence is intimate, will unavoidably happen: Accordingly, in the laſt Century, our Writers were benefited by an Acquaintance with the *French*, deriving from them more Exactneſs, ſounder Criticiſm, Method, and a certain Grace and Poliſh; The *French* have ſince that Time, drawn not leſs Advantage from their Commerce with us; and one may with Certainty trace the *Britiſh* Genius in the Strength, Solidity, and Conciſeneſs of ſome late Performances in that Language.

IN this way then of national Compariſon, it is with good Cauſe, that in the Article mentioned, Precedence was given to our own Writers; I ſpeak according to my own beſt Judgment. For that perpetual Addreſs to the Paſſions, that Air of Declamation, which runs through all the foreign Productions of this Kind that I have met with, cannot, I think, ſuppoſing it perfect in its Way, vie with the clear, ſolid, rational, yet ſufficiently animated Diſcourſes, which abound in our own Tongue. On this Occaſion, one cannot help aſking, how it hath come to paſs, that we have excelled ſo much in this Particular? And I have often thought the following no improbable Account of the Matter.

THE great Liberty allowed by the Laws, and Gentleneſs of the Government in *Britain* to

to Unbelievers of all Sorts, however verging perhaps towards Exceſs, and certainly hurtful in ſome Reſpects, may have contributed to produce this good Effect: Inaſmuch as their bold and open Attacks have given Riſe to the beſt Treatiſes in Defence of Religion natural and revealed, that ever appeared in the World; the immediate Conſequence of which Controverſy, carried on as it was by the beſt Heads in the Nation, and wrought up on both Sides with the utmoſt Induſtry, muſt have been, the Production of a regular, cloſe, reaſoning Eloquence, which thus exerciſed continually and improved, muſt, from the Nature of the Subject, have been quickly transferred into, and hath ſhone with conſpicuous Luſtre in the Pulpit.

This Solution openeth an Anſwer to a Queſtion relating to our Neighbours on the Continent; whence is it, that in this Article, they have ſunk below their other Performances; for that I am perſuaded is the Caſe.

This Effect is to be attributed to the Form of Religion eſtabliſhed amongſt them. Their Church lays Claim to Infallibility: Whatever therefore ſhe declares to be an Article of Faith, is by that Declaration made ſuch: Proofs are needleſs where Contradiction is not allowed. Nay, they may be worſe than needleſs: The very Attempt to prove certain Points before a common Audience may be eſteemed dangerous, as it is an Appeal from the ſacred Tribunal of Authority to that of Reaſon, an unfriendly

Power. Thus ye ſee, that the Preachers of this Church, are in the moſt important Points of Doctrine, in a great Meaſure ſhut out from Argument; the want of which they cannot otherwiſe ſupply than by addreſſing themſelves to Imagination and Paſſion. They employ their whole Force and Skill in affecting and adorning, which, however right and pleaſing in a certain Degree, cannot by the utmoſt Power of human Genius be ſo wrought up, as alone to form true Eloquence. In Confirmation of which, we may obſerve, that the [*a*] Writers in that Language, of the reformed Religion, although perhaps in other Reſpects inferior, do yet excel the Catholick Preachers herein; they are more inſtructive and rational.

BUT however this may be, for in Points of general Criticiſm it is not expected that all ſhould agree, I believe, that in our own Language, we may juſtly propoſe the Sermons of Archbiſhop *Tillotſon*, as Models of good Preaching. In Clearneſs of Method, Juſtneſs of Obſervation, Strength of Argument, at the ſame Time in chaſte and manly Ornaments, they have few, if any Equals. I do not mean, that all his Diſcourſes are alike. His poſthumous Works, ſome few excepted, are much inferior to the others: They are indeed, for the moſt part, rude Draughts and Sketches, rather than finiſhed Performances; you ſee every where the great Strokes of a Maſter-hand, but the

[*a*] Meſſ. CLAUDE, DAILLE, La PLACETTE, WERENFELS, SAURIN, &c.

Grace

Grace of Colouring, the laſt Touches are wanting. Neither in the moſt finiſhed of them, ſhould we expect abſolute Perfection; as indeed in what human Performance may it be expected? In thoſe which he himſelf publiſhed, admirable as they are, may I be allowed to ſay, that a critical Eye may diſcern ſome Specks? Doth he not ſometimes indulge too much to Fancy? He is often ſublime and pathetick; but doth he never paſs the due Limit? Although a great Maſter of our Language, tho' bleſt with an eaſy, copious, and flowing Style, yet is he not ſometimes faulty in this very Article? Is not his Style ſometimes looſe in the Compoſition, diffuſive, and redundant? And have you not remarked in him low Phraſes and Expreſſions?

"But the great Author ſaw and choſe "theſe, as fit in popular Diſcourſes, more in- "telligible, and better adapted to the Liking "and Apprehenſion of the Hearer." Perhaps ſo; I am willing to believe, that it was in ſome Meaſure the Caſe: Notwithſtanding, it does not appear to me, that his Example herein ought to be followed. The greateſt Clearneſs of Language is undoubtedly conſiſtent with the utmoſt Propriety; and you may be familiar without being low. At leaſt, in elaborate Compoſitions delivered to the World as ſuch, the Publick hath a Right to inſiſt upon more Care and Exactneſs; and you are not to offend the Ear of a well-bred Perſon by mean Language, that you may render your Senſe plain to the Ig-

norant; however at the Time of pronouncing a Diſcourſe, the Occaſion, Circumſtances, or Quality of an Audience may juſtify, or rather make excuſable, ſuch Licence and Inaccuracy. The Ear is a merciful Judge; a Reader is ſevere, and inexorable.

BUT it is Time that I ſhould cloſe this Part of my Deſign, and conclude this little Hiſtory of the antient and modern State of Eloquence: And becauſe I have recited Facts, only as I thought they might furniſh uſeful Remarks, ſuffer me to fill up the remaining Part of this Lecture with the Uſes, following naturally from the Obſervations before mentioned.

FROM this Survey of the preſent State of Eloquence, we ſee, that in our own Language there wanteth not Encouragement, ſufficient to induce us all to apply ourſelves with Care. Compare it with thoſe of our Neighbours, compare our Writers with theirs; and without giving any partial or invidious Preference, this Concluſion at leaſt, I am ſure, we may fairly draw from ſuch Parallel; that our Tongue is capable of admitting great Excellency; that many have excelled in it, ſome very highly: Yet not ſo, but that there is ſtill left room for new Attempts. In the Regions of Eloquence we have ſeen, that there are whole Tracts yet untouched, or ſlightly attempted by the *Engliſh* Genius. If our Talents do at all lead this Way, the Scene is open. Even in thoſe which it hath poſſeſſed, which it hath cultivated more ſucceſsfully than any other Nation, remain Vacancies,

cancies, into which, with proper Care, we may gain Admiſſion. In the moſt complete Writers are little Blemiſhes, which we may avoid; and though we cannot arrive at their Excellence, we may out-go them in faultleſs Correctneſs, which is ſome Degree of Praiſe. Every one may, with ſome Hope of Succeſs, ſay, and it ought to be the Principle of all,

I alſo muſt attempt myſelf to raiſe
From Earth, and ſoar upon the Wings of Praiſe [b].

Secondly, We have ſeen from the concurring Practice of all, eſpecially of the wiſeſt and moſt polite Nations, what their Perſuaſion was concerning the Power of Eloquence: What Care they took in inſtructing young Perſons in it: What Honours they conferred upon thoſe who excelled in it. From all which it appears, that their univerſal Belief was, That this Eloquence, is an Art, which may be learned; certainly a natural Ability for it may be much improved by a due Attention to Rules, and by continual Exerciſe. We ſhould not therefore raſhly aſſent to thoſe who deſpiſe all ſuch Rules, who aſſert the Study of Rhetorick to be vain and uſeleſs, who exhort us to truſt entirely to Nature, as if ſhe, having endowed us with the Faculty of Speech, whereever Thoughts are, will quickly furniſh Expreſſion. But all Art is no more, than a Method of employing moſt effectually the Powers of

[b] Tentanda via eſt, quâ me quoque poſſum
Tollere humo, victorq; virûm volitare per ora. VIRG.

Nature, reduced into Rules by long Obſervation and Experience: And whoſoever rejecting the Aid of theſe in Oratory, chuſeth to abandon himſelf to uninſtructed Nature, acteth with the ſame Kind of Prudence, as doth the Man, who in a dangerous Diſeaſe, perſiſteth in refuſing the Aſſiſtance of Medicine, and leaveth the Cure to the whole Force of Nature; which ſucceedeth ſometimes, where all Remedies might have failed, but much more frequently faileth, where Remedies would have ſucceeded.

A third Conſequence is. Study moſt carefully the Writers of the beſt Ages, of every Country. Obſerve what it is, that formed the Character of Eloquence in that Period; wherein it differeth from the Age which preceded or followed. Take particular Notice of the ſeveral Steps by which it declined. Learn accurately to diſtinguiſh all Infuſions of foreign or corrupt Manner, as they began to be introduced, until at length they became the eſtabliſhed Faſhion. This Care would ſerve effectually to guard us againſt the like Faults.

We obſerve in a neighbouring Country, the Inhabitants of which are diſtinguiſhed by their Love of Novelty, a perpetual Flux of Language and Style, notwithſtanding their publick, laborious, and laudable Attempts to fix a certain unchangeable Standard. And herein we are, as in other Things, but too much diſpoſed to follow them. Now this Kind of Inconſtancy we ſhould firmly reſiſt. Politicians ſay, that

that a Form of Government, if become Irregular, can be ſet right, only by reducing it to its firſt Principles: In like manner, Writers ſhould endeavour to preſerve, or bring back the Form of Writing, to that which was uſed by the beſt Authors of the beſt Period; the Nature of Mankind being ſuch, as rather than not to change, to change for the worſe.

ESPECIALLY, we at this Time ſhould do well to guard againſt the Uſe of Conceits or Points before mentioned; a Fault, which ſeems of late to have gained Ground among us, and has uſually attended the Decline of Letters. This Plant, naturally the Product of fertile but neglected Soil, ſpreads apace, and fails not, if encouraged, to end in total Barrenneſs, or at beſt in Crops of glittering uſeleſs Weeds. Soon after the Reſtoration of Letters it ſprung up in the rank Soil of *Italy*, where it flouriſhed long; and, notwithſtanding the commendable Endeavours of ſome [*c*] late judicious Writers, is not likely to be rooted out. From thence the Infection paſſed the *Alps*; hath been alternately cheriſhed and ſuppreſſed, admired and condemned; and at preſent ſeemeth among us in a thriving State, which, if we may judge from the Hiſtory of Letters juſt recited, is an evil Symptom.

I DO not deny, that theſe *Points* where moderately uſed, may have a good Effect: But they are grounded in partial Conceptions of Things, and involve, or almoſt always betray

[*c*] SCIPIO MAFFEI, and GRAVINA.

into, falſe Thoughts; and where they are true, yet Exceſs in them is very faulty. Becauſe Jewels ſkilfully diſpoſed, may on ſome Occaſions become, and ſet off Beauty to Advantage, Writers of this Kind cover their Muſe all over with them, and deform by Ornaments. The fineſt perhaps in their Kind, might be pointed out in our [*d*] Engliſh *Homer:* I do not recollect to have obſerved a ſingle one in the whole Original.

NOTWITSTANDING the Rule laid down, I acknowledge, that the Authors of corrupt Times may be ſometimes read with Improvement; but herein much Caution ſhould be uſed. The beſt of ſuch may be compared to Fields, producing Plants of all Kinds, Weeds and Flowers, healthful and poiſonous; and Readers are too apt to gather theſe latter,

Miſeros fallunt aconita legentes.

Fourthly. As the Study of Eloquence was

[*d*] As theſe following:

And hiſſing fly the *feather'd Fates below.* B. ii. l. 68.
And o'er the Vale deſcends the *living Cloud.* ii. 116.
Decay'd our Veſſels lie, ii. 164.
And ſcarce enſure *the wretched Power to fly.*
That worſt of Tyrants an uſurping Crowd. ii. 242.
Now vaniſh'd *like their Smoke the Faith of Men.* ii. 407.
Our Ears refute the *Cenſure of* our Eyes. iii. 288.
With Spears erect a *moving Iron Wood.* iv. 323.
Glittering Terrors from his Head unbound. vi.
The troubled Pleaſure *ſoon chaſtis'd with Fear.*
Then in the Gen'ral's Helm the *Fates are thrown.* vii. 212.
And ſhoot a *ſhady Luſtre* o'er the Field. viii.

With many others of the ſame Kind.

ſo

ſo univerſal in the States of *Athens* and *Rome*, as it was the only Gate which opened the Way to Honours in both Commonwealths, and the Treatiſes written among them concerning this Art, were almoſt without Number, it is natural to enquire, how cometh it to paſs, that of ſo many Thouſands, who applied themſelves to this Study, ſo very few have excelled? The vaſt Deluge of Time hath ſwept away Multitudes admired in their own Age, and few, very few remain at this Day above the Flood [*e*]. Now wherein conſiſteth the peculiar Excellence of theſe few? Let us conſult their Works, examine, reconſider: And this ſurely is Matter of juſt Curioſity; ſince they muſt have been poſſeſſed of very ſingular Merit; For all Men, of different Countries, Ages, Tempers, and Paſſions could not have conſpired to beſtow upon them undeſerved Praiſe. Farther, can we ourſelves catch any Spark of this Fire, which hath rendered their Works immortal? This is a noble Ambition, and worthy of our utmoſt Toil and Induſtry fully to gratify.

But it was before obſerved, and allow me, for the Importance of the Point, to repeat it; That our Admiration of the Productions of *Greece* and *Rome* however juſt, our Study of them however prudent, ſhould not lead us into a Fondneſs of emulating their Writers in their own Language; which we know was the Aim and faſhionable Purſuit of the Reſtorers of

[*e*] Apparent rari nantes in gurgite vaſto. Virg.

Learn-

Learning, at that Time, even in its Exceſs and Enthuſiaſm, perhaps uſeful; but it remained too long, and by dreſſing up all the Learned in foreign Habits, prevented the Eſtabliſhment and Growth of Manufactures of their ſeveral Countries.

ANOTHER Diſadvantage of which Practice is, that in ſuch Attempts the Succeſs never can be proportional to the Labour: The utmoſt Worth the beſt of us can arrive at, is that of a faint and faulty Reſemblance. No; we ſhould aim higher. We ſhould endeavour to raiſe ourſelves to the ſame Kind of Merit with them, to expreſs their Eaſe, Strength, and Solidity, not creep ſervilely after Words and Phraſes; to transfuſe into our Writings their Spirit, not Sound. Inſtead of reſembling ſome among our young Gentlemen, who bring Home from their Travels, for their whole Improvement, the Dreſs, Grimace, and Phraſe of Foreigners; let us rather follow the Example of thoſe judicious Travellers, who retaining the outward Habit and Forms of their own Country, return with that Politeneſs and graceful Freedom, which is the Fruit of large Experience, and much Converſation, conducted by good Senſe and Reflexion. Without this Care, we might write *Latin* like *Cicero*, and not deſerve to be read; or compoſe Verſes that may ſeem to have the Cadence and Harmony of *Virgil's*, and merit little Regard. The writing in dead Languages I acknowledge is not altogether without its Uſe: It ſhould be injoined

injoined as an Exerciſe to young Perſons, becauſe it is not poſſible rightly to underſtand ſuch a Language, without accuſtoming ourſelves to write in it; ſo that otherwiſe, you cannot become acquainted with the Idiom, with the Frame, and Turn, much leſs with the more delicate Graces of that Language; nor conſequently, have a true Reliſh for the Compoſitions in it, which are moſt excellent.

And let me by the Way obſerve, that the Neglect of this Part of Diſcipline in our Education with regard to *Greek*, is injudicious, and hath an ill Effect. For not being at all exerciſed during our early Years in ſpeaking or writing in this Tongue, whatever Pains we may take to underſtand it when we are grown up, it is hardly poſſible, to attain to ſuch exact Knowledge of it, as to diſtinguiſh Varieties of Style, to become ſkilful Criticks in it, and catch the peculiar Shades and Colourings, that characteriſe the Work of each Maſter-hand in it. And yet there are obvious Reaſons, which prove, that this Kind of Knowledge would be valuable; nay, I think it might be proved, if this were the Place for entering into ſuch Points, that it would be more uſeful towards the laying a Foundation of true Eloquence, than the like Skill in *Latin*, which is however ſo much cultivated in Schools, or at leaſt ſo ſtrongly recommended, and ſuppoſed to be cultivated.

However this may be, undoubtedly it is not by uſing the ſame Words, or even Sentiments, with the Antients, that we ſhall become like

like to them: It is by the grafting upon a Fund of Knowledge and good Senſe of our own, their general Air and Manner; it is by viewing a Subject in the comprehenſive Light which they did; by chuſing out like them the moſt important Circumſtances, and diſpoſing them in the like juſt Order; and laſtly, by giving to the whole Work that inimitable Poliſh and Luſtre, which, the more cloſely we ſurvey their Productions, appeareth the more clear and bright. But I am unawares anticipating Points, which ſhall be treated of more fully hereafter, in their proper Places. This now touched upon, *Imitation*, being a great and compendious Method of arriving at Eloquence, deſerveth indeed diſtinct Conſideration: Nor can I think of a more apt Place for it than the preſent, in which it followeth the Hiſtory of Eloquence, and of thoſe, who moſt excelled therein.

LECTURE the Seventh.

Concerning IMITATION.

ONE of the beſt Fruits ſpringing from a frequent and careful Peruſal of the Works of the Antients is, that we are thereby led to imitate them, and by Degrees may be tranſformed as it were into their Likeneſs.

BUT as ſome Prejudices lye againſt Imitation in general, and as they who acknowledge its Uſefulneſs, are yet liable to err in the Application; it ſeemeth a proper Employment, and peculiarly ſuitable to the Courſe of Obſervations in which we have been engaged, to make ſome Reflexions upon this Subject; ſuch as may ſhew the Uſefulneſs of it; and afterwards, to point out the *Rules* of good Imitation.

THE Arguments by which we prove the Uſefulneſs of Imitation, are drawn from two Sources; Experience and Reaſon. Let us briefly unfold ſome of each.

LOOK back on former Ages: What hath been the Practice of Mankind? How have they, who excelled in any Science or Art, proceeded? Did they ſet out upon their own ſingle Stock, or did they borrow from the Fund of others? The Point is eaſily decided. It is a

Fact not to be controverted, that the moſt eminent Perſons in all Kinds of Literature, owe their firſt Materials to the Diſcovery of others; nay, and derive from Example a great Part of their Skill in the Management of thoſe Materials.

CONCERNING *Homer*, it ſeems probable, not only from the Perfection of his Writings, but alſo from the looſe Traditions and obſcure Accounts of the Times preceding him, that there were Models, which he followed and improved upon. Such we may juſtly ſuppoſe to have been *Orpheus*, and *Linus*, and *Amphion*, and *Muſæus*; Names which, however faintly, do ſtill ſhine through the Darkneſs of Fable, and appear to have been renowned for Skill in Poeſy and Muſick. But as all Monuments of thoſe very antient Times are now loſt, we cannot determine this Point with any Degree of Certainty.

LET us therefore allow him the Honour of original Genius, to which his Antiquity hath perhaps contributed not a little to render his Title indiſputable; it remaineth, however, undoubted, that the whole Multitude of Writers who flouriſhed ſince, have been much indebted to him. The Criticks agree in this Obſervation; and ye may yourſelves, with little Difficulty, confirm it by Inſtances from all the Authors of *Greece*. In the unaffected Simplicity of the firſt Hiſtorian; in the Strength of the ſecond; in the Sublimity of this Philoſopher; in the Eaſe and Sweetneſs of that other, and in

in the expreſſive Brevity of a third, you may trace the Genius of *Homer*, his Sentiments, nay his very Words, taken by them, and fitted to the Contexture of their own Proſe; which they thought not to conceal, as Thefts, but were open and ambitious in their Imitation; looking upon his Works as of a Rank above human, as a vaſt Treaſure left in common, from which it was allowable for all, who were capable of performing it rightly, to transfer a Gem to enrich and adorn their own Productions.

Next after the Poets, this Treaſure was moſt uſeful to the Orators, who found here an inexhauſtible Store of noble and lofty Images; and to none was it more uſeful than to *Demoſthenes*, who having applied himſelf from the Beginning to acquire a Reſemblance of this Poet and of *Thucydides*, hath happily united the Clearneſs, Abundance, and Elevation of the one, to the Weight, Nerves, and Brevity of the other; thus ſublime without ſwelling, and cloſe without Dryneſs.

It would be tedious and unneceſſary to extend this Obſervation to the *Romans*; to ſhew particularly, that it was the Caſe of *Tully* and *Livy*, of *Virgil* and *Horace*; and the reſt of thoſe extraordinary Perſons, who were the Ornaments of the *Auguſtan* Age; of whom it is acknowledged, that they profeſſedly formed themſelves upon the Models of the Antients, eſteeming it ſufficient Honour, that they brought home to their own Country the moſt precious Treaſures of *Greece*.

IF I ſhould go one Step farther, and aſk you, who among the Moderns have excelled, they who relied upon their own ſingle Force, or they who made a judicious Uſe, and trod in the Steps of antient Wiſdom? the Anſwer will decide the Queſtion; and this muſt be the Anſwer, "Almoſt all ſuch have been in ſome "Meaſure *Imitators*."

THUS Experience is on the Side of Imitation. The ſecond Source of Arguments on this Head is *Reaſon*. Let us next conſult her: She bids us firſt apply ourſelves to human Nature. Are Men ſo formed, that a ſingle Perſon is able, by the Power of his own Genius, to carry an Art from its firſt Rudiments to Perfection? Do we not ſee how gradual Improvement hath been in every Nation? That Arts and Sciences have always had their Infancy and Manhood as it were, no leſs than the human Race; weak and rude at their firſt Dawning, they received Strength and Growth by Degrees, and at laſt aroſe to Maturity. Doth not this Obſervation evince, beyond Controverſy, the Uſefulneſs of Imitation? Men aſſiſt each other. Some lucky Hit, or happy inventive Genius, opens the right Source; others, following his Steps, collect and guide the Waters in proper Channels. For ſuch are the Weakneſs and Indolence of Man, ſo limited are his Talents, ſo many the Accidents to which he is liable, and his Life at the utmoſt ſhut up within ſo narrow Bounds, that it is ſcarcely poſſible for the ſame Perſon to light upon the right Vein,

to purſue it ſteadily, and trace it to its fartheſt Limit; No, this muſt be the Work of many Hands, imitating and improving each upon the other, for the moſt Part of Generations, labouring in Succeſſion. Whoever peruſeth the Hiſtory of Knowledge, will find this to have been the Fact almoſt without Exception. The Temple of Arts, if we may ſo ſpeak, cannot be raiſed by one Perſon, ſeldom in one Age; Generation after Generation worketh upon it, each mounting upon the Labours of the foregoing, Nor is it ſo perfect at this Day, but that it may admit of Addition; ſomewhat is ſtill wanting in Extent and Ornament.

The Hiſtory of the famous Painter *Raphael* affordeth a ſtrong Inſtance of uſeful Imitation. His firſt Manner was like that of his Maſter [*a*], dry and cold: Upon ſeeing ſome Paintings of *Leonardo de Vinci*, he altered this Manner, and gave to his Figures new Life and Grace: But after he had fixed his Abode in *Rome*, by a continual Study of the beautiful Monuments of Antiquity, of Statutes, Coins, and Bas-reliefs; and more particularly, as Hiſtory relates, by obſerving privately the Style of *Michael Angelo* his Rival, he opened a new Way, and raiſed himſelf to that animated, noble, and lofty Manner, which ſo glorioufly diſtinguiſheth his lateſt Performances.

It is urged, in Oppoſition to what hath been advanced, "That an Original is much "more valuable than any Copy; that Nature

[*a*] Pietro Perugino.

" is the beſt Guide; that Men ſhould reſign " themſelves to her only: Whereas Imitation " cramps and confines them in the Trammels " of Authority and Example."

THIS is partly true, " Nature is the beſt " Guide:" But will every Man, left to himſelf, follow her as far as ſhe can lead him? Is ſhe not to be conducted by Art? And how may this Art be ſo well acquired, as by judicious Imitation? But to come cloſer to the Point.

FIRST, An excellent Original, one who by the mere Force of his own Abilities hath ſtruck out every Thing from himſelf, is exceedingly rare. Look back through the whole Annals of Time, how few, how very few are there, who have in this Manner wrought out from their own unborrowed Stock, and finiſhed, any great Invention? Some rare and happy Spirits there may have been, who by their own Vigour have taken Flight, and ſoared aloft; who, imitating none, are alſo inimitable. But from ſuch exceedingly few Inſtances, no Concluſion can be drawn; we cannot reaſon from them to the Generality of Mankind.

SECONDLY, Even theſe few Originals muſt be imperfect, and Inſtruction and Example would have been uſeful to them: Such is the Condition of frail Mortality. Invention is one of the rareſt Gifts of Heaven, and the moſt liable, without great Care, to betray into Faults. No Writer ſeemeth to have a better Title to this ſingular Character of original Genius, than our *Shakeſpear*. What Richneſs of Imagination!

tion! What Loftineſs of Thought! What amazing Command of the Paſſions! Yet how totally different is he from every other Writer? There is ſcarcely a Line of his that doth not bear impreſſed his peculiar Genius. In Tragedy and in Comedy he is alike new, as uncommon in his Vein of free and flowing Humour, as in the higheſt Soarings of Imagination. Accordingly, he reigns over us with equal Power in both Extremes; throws us into Fits of Laughter, or calls from our Eyes Streams of Tears. Notwithſtanding which, we cannot but ſee and acknowledge his ſtrange Inequality. It is impoſſible not to be diſpleaſed with the Irregularity of even his beſt Pieces, with the Faleſhood of his Thoughts, and the Affectation and Obſcurity of his Style; Faults which, though they ſhould not leſſen our Admiration, yet take away from the Delight we ſhould otherwiſe have in reading, or ſeeing his Pieces repreſented; which, if he had been acquainted with the good Models of Antiquity, he would undoubtedly have avoided: And, in that Caſe, would probably have carried dramatick Poeſy to a Height of Excellence yet unknown.

Give me Leave to add an Inſtance in a Siſter-Art. In Painting, the Title of Original is with great Juſtice given to *Correggio:* who poor, without any Inſtructor, having never even ſeen a good Picture, attained to great Eminence. Carried on by a Happineſs of Nature altogether without Example, for Grace and Delicacy of

Pencil he vyed with, if not ſurpaſſed, the foremoſt. But Criticks obſerve him to be alſo ſtrangely unequal, to fail mightily in Compoſition and Deſign: Why: Principally, becauſe he had not the Advantage of great Models to conſult and copy from.

THUS it appears evident, that Imitation is in ſome Meaſure neceſſary, is at leaſt very uſeful. Experience tells us, that all thoſe who have excelled in Arts did imitate; and Reaſon aſſureth us, that it is beyond the Power of human Nature to arrive at Perfection without its Aſſiſtance. I acknowledge at the ſame Time, that it may likewiſe hurt, and that it hath miſled, as well as ſet right. But we are not therefore to reject it; we are to regulate. To which Purpoſe, Rules may be delivered worthy of Attention.

FIRST, "Propoſe to yourſelves the beſt Pat-"tern for Imitation." This is ſo plain, that it ſhould ſeem needleſs to mention it, if Men did not very often neglect, or tranſgreſs it. We daily ſee Perſons chuſing the Manner of *Ovid* and *Seneca*, rather than that of *Virgil* and *Salluſt*; and it is manifeſt, in the Works of a great Tragick Poet [*b*], that he preferred the *Pharſalia* as a Pattern, before the *Eneid*. For which prepoſterous Choice we may aſſign two Cauſes:

EITHER they want Diſcernment, and approve the worſe; or they find this more attainable. It is therefore requiſite, firſt "to ac-"quire and eſtabliſh a good Judgment." Ge-

[*b*] CORNEILLE.

nius,

nius, the Groundwork of the Whole, is indeed the Gift of Nature! but where there is any Ray thereof, Attention and Study will ſtrengthen and brighten it.

NEXT, "Seeing thus what is good, aim at "that, or write not at all." Chuſe your Models like your Company, the beſt; Acquaintance will bring on a Likeneſs.

THE proper Limitation of this Rule, produceth a ſecond: Among theſe Good, ſome may be more ſuitable to your Nature than others. "Select theſe."

MEN differ widely in their Diſpoſitions and Talents. We know that they are often forced into Oppoſition with theſe, and may acquit themſelves indifferently well in Undertakings for which Nature had not deſigned them; but it is paſt Doubt, that he will go on with much greater Speed, and proceed farther, who followeth the Impulſe and Direction of Nature.

YOU ſhould conduct yourſelf, as a ſkilful Deſigner doth an Improvement; who attempts not to force the Ground to a fixed preconceived Plan, though it be abſolutely the beſt, but rather conforms his Plan to the Ground, conſults Nature in the Diſpoſition of his Trees, the Opening of his Proſpects, and the Management of his Water. Thus, becauſe an Author is good, you ſhould not therefore, although it were poſſible, compel yourſelf to take his Ply: The prudent Method is, to chuſe out for your Model one as nearly as you can conformable to your own Genius, although leſs excellent.

Where you fall ſhort in your Plan, you will abundantly compenſate for it, by great Superiority in the Execution.

A THIRD caution is, " Beware of imitating even ſuch, too cloſely " or in the Poet's Words,

Ne deſilias imitator in Arctum. HOR.

By ſo doing, you cramp your own Genius: you fetter it in ſuch a Manner, that you cannot exert your Talents: He that labours to tread exactly in the Steps of one going before him, muſt move with Pain and Aukwardneſs: And by this Difference it is, that almoſt the beſt Copies may be diſtinguiſhed from the Original; by an Air of Stiffneſs; the Pencil is not free.

BESIDES, the Merit of a Copy, ſuppoſe it in other Reſpects equal, falleth far ſhort of the Merit of an Original. You ought therefore ſo to imitate, as to be like, not the ſame.

YOU cannot learn better to conduct yourſelf herein, than by obſerving, how the *Roman* Poet and Orator imitated the *Greek*. They are far from copying ſervilely: Whatever they take from the others, by mixing with it ſomewhat of their own, by giving the whole a new Turn, or applying it in a new Way, they make their own. Oftentimes the Ground is the ſame, but the Figures are different, or diſpoſed ſo differently, that the Whole ſeems new. They frequently indeed follow the others; yet often depart from their Track, and ſtrike out unbeaten Paths, not leſs pleaſing. They are

for

for the moſt Part on the ſame Line with their Leaders, and from Imitators become Rivals. The *Roman*, in his [*c*] Panegyrick on *Cæſar*, and his Countryman, in the Epiſode of *Dido*, appear with as much Advantage, as in any other Part of their Works; yet in neither of theſe had they their Guides to point out the Way. He only can be an excellent Imitator, who may be a good Original.

THIS leads to a fourth Rule. "Be very "cautious how you confine yourſelf to the "Imitation of one." In that Caſe you can ſcarcely avoid too cloſe a Reſemblance.

AT the Revival of Letters in *Europe*, this was the reigning Miſtake: All Writers of Reputation affected to imitate *Cicero*. No Period could be endured that had not the Cadence of his; no Thought could pleaſe, that was not in his Manner; nor Word be admitted, that wanted the Sanction of his Authority. *Eraſmus* ridicules this ſuperſtitious Exceſs of Fondneſs with much Humour and good Senſe, in a Dialogue intitled, *The Ciceronian:* But it is hard to keep the Mean; he ran into the other Extreme, and is charged with a faulty Negligence in Language [*d*].

[*c*] Oration for MARCELLUS.

[*d*] Our Countryman *Linacer*, his Cotemporary, though excelling in Style, was alſo unreaſonably prejudiced from the ſame Cauſe, againſt *Cicero*; for it is related of him, that he could not approve of *Cicero's* Diction, nor hear him read without Wearineſs, *Ciceronis dictionem nunquam probare potuit, nec ſine faſtidio audire.*

Gardineri Epiſtol. ad Chekum.

IN Truth, nothing is more likely to make one ridiculous, than ſuch a confined Imitation. In Dreſs and Behaviour it is prudent to follow the beſt-bred and moſt polite perſon; but if you ſhould carry this ſo far as to affect every Motion and Geſture, to ſpeak in the ſame Tone, to ſmile and look in the ſame Way, with every minute Peculiarity which you obſerve in him, muſt you not expoſe yourſelf to Ridicule and Laughter? In outward Deportment there is a general Grace which becometh all, and every one ſhould aim at it; but there are innumerable ſmall Things, the Graces only of Individuals, which are fixed to them, and cannot be transferred, at leaſt not ſo as to pleaſe in another. Thus it is in Productions of the Mind; Bind yourſelf down to the Imitation of one, all will ſee and laugh at the aukward Reſemblance.

YOU ſhould therefore give yourſelf a larger Scope. As there are many good Writers, ſo far as your natural Talents will allow, chuſe out of all. By ſkilfully mixing and molding them together, you make ſomething that is new and your own: As in the burning of a rich *Grecian* City, the Confuſion of the various Metals which had been melted, and had run together, gave Riſe to a new and much valued one, named from the Place of its Origin, *Corinthian Braſs*.

MEN, with learned Envy, may toil to trace out your ſeveral Originals, as they have endeavoured to do by *Virgil* and *Horace*; but none regard

regard them. Such Imitation is ever Original: Like the Sun's Light, it is uniform and beautiful. A natural Philoſopher may come with his Priſm, and ſeparate and decompound it into various-coloured Rays; but ſtill it remaineth to every Eye one ſimple, equal, unmixed Splendor; or, to uſe the common but apt Alluſion of the Poet,

Floriferis ut apes in ſaltibus omnia libant.

You ſhould, like Bees, fly from Flower to Flower, extracting the Juices fitteſt to be turned into Honey. The ſevereſt Criticks allow ſuch amiable Plundering.

It is true, you may not equal the Merit of any of your Models; but you acquire a new, and become yourſelf an Original. Thus Criticks in Painting ſay, that *Annibal Carracio* endeavoured to unite in himſelf the Merit of both *Roman* and *Venetian* Schools, to join the Grace and Accuracy of *Raphael* to the Colouring of *Titian*; by which Means, although equal to neither, he yet became himſelf an Original, and worthy of Imitation.

A fifth Rule is; "Have Regard to parti-"cular Circumſtances of Time, Place, and Oc-"caſion."

The different Genius of Countries, but much more the Changes which have been made in Religion, Manners, and Cuſtoms, render it neceſſary in thoſe who write or ſpeak in publick, to vary from the antient Patterns in many Things. Who doth not feel ſomewhat of Indignation,

'dignation, at hearing a [*e*] Cardinal in famous Hiſtory, inſtead of mentioning the Providence of God, introduce the claſſical Pagan Expreſſion of *Dii Immortales?* In the ſame Manner *Sannazarius*, in a [*f*] Poem upon the Birth of our Saviour, hath brought in Heathen Divinities as Actors; an Abſurdity, which the Elegance of his Verſe cannot atone for. And *Michael Angelo* hath erred in the ſame Way, repreſenting *Charon* with his Ferryboat in the [*g*] moſt awful Tranſaction which the Chriſtian Faith hath diſcloſed.

IMITATING the Antients, therefore, retain what is common in Eloquence; ſuit Particulars to your Occaſions and Circumſtances. He is not a *Demoſthenes*, who can copy with the utmoſt Exactneſs any, even the moſt ſhining Paſſage in his Orations; but He is, who can ſpeak or write as *Demoſthenes* would have done in a parallel Conjucture. A Chriſtian, who is about to explain a Point of Religion or Morality, muſt expreſs himſelf in a very different Manner from a Heathen Orator; neither can a Diſcourſe, delivered to a learned Audience, ſerve as an exact Model for one that is addreſſed wholly to the Vulgar and Illiterate: You cannot harangue in the *Britiſh* Parliament, as a Tribune did in the Aſſembly of the *Roman*

[*e*] *Bembus*, in his Hiſtory of *Venice*.

[*f*] *De partu Virginis*; in which Poem, *Proteus* is introduced, in a prophetick Speech giving an Abſtract of our Saviour's Hiſtory.

[*g*] Picture of the Reſurrection.

People.

People. There is not any thing of greater Moment than this Caution. The pureſt Style, the fineſt Imagination, the beſt claſſical Imitation, is of little or no Value, unleſs employed in ſuch Manner as to ſuit the Occaſion. This Care is like Diſcretion in common Life, the Want of which renders the moſt ſhining Talents uſeleſs, or even hurtful.

LASTLY, "The moſt judicious Imitation is "not alone ſufficient." A meer Imitator is but a low Character. It was remarkable of a [*b*] well known Actor in the Reign of Queen *Anne*, that he had ſuch a Power of mimicking, as to counterfeit the Voice and Pronunciation of any, even the beſt Player, ſo perfectly, that no Hearer could diſtinguiſh the Copy from the Original; and yet this Man, ſo happy in his aſſumed Character, was in his real one but a Player of middle Rank. It is not enough, that you can imitate well the beſt Writer; you muſt likewiſe add ſomewhat of your own. Nothing is more rare than a perfectly-original good Genius; yet ſome Degree of Invention is not uncommon, and it is expected in every new Work.

IMITATION is indeed neceſſary and ſufficient, while you are a Learner, to inſtruct and put you into a right Method: If you would ſet up for yourſelf, you muſt have beſide ſome Stock of your own. Hitherto you have ſubſiſted by the Help and Bounty of others; you are now fledged, ſhould leave the Support and

[*b*] Eſtcourt. *See* Spectator.

Track

Track of the Parent-Birds, if I may ſo ſpeak, truſt to your own Wings, and ſoar alone.

INDEED the Perfection of Imitation conſiſteth herein; not in borrowing the Deſigns and Words of the Antients, which, if done with Diſcretion, is not only allowable, but generally pleaſing; but in acquiring their Air and Manner, in a Reſemblance of their Purity, Life, and Elevation. Let the Materials be as much as you can your own; but endeavour to poſſeſs yourſelf of their Skill in putting them together, and in finiſhing; ſo that your Work may in Evenneſs, Solidity, and Luſtre, reſemble the Maſter-pieces which they have left behind them.

HE who takes the Whole, is rather a Plagiary than an Imitator: But he who, rich in a Fund of his own, adds to it by diſcreetly borrowing from the Antients, transferring into his Performance their Skill and Spirit, and making one regular uniform Work, is truly an Imitator, and may be allowed to have the Praiſe of an Original.

I have purpoſely avoided, in this Lecture, the Mention of imitating modern Writers. In the ſame Language it is ſcarcely to be ventured upon; and, indeed, is not to be attempted without very great Caution in any. The Writings of the Antients are conſidered, by common Conſent, as a Kind of publick Magazine, to which Authors of all Nations may repair, and take from thence what Materials they want. If they have Skill enough to work them up well,

well, they are deemed the Property of the Workmen: But every Compoſition of a Modern is regarded as belonging to the Author alone, which no other can with Honour invade.

LECTURE

LECTURE the Eighth.

Concerning Eloquence, as it addreſſeth itſelf to REASON.

THE Order laid down in the Beginning requireth, that I ſhould now proceed, to conſider Eloquence, as it addreſſeth itſelf to REASON.

SOME wiſe and thinking Men, among whom I find Mr. *Locke*, have been of Opinion, that the Study of Eloquence ought to be diſcouraged, as being the Art of deceiving agreeably. In which Cenſure, they have manifeſtly miſtaken for the Art, the Abuſe of the Art. She furniſheth Arms for the Defence of Truth only; if any bred up in her Schools have employed theſe in the Service of Falſhood, their's, not her's, is the Reproach; they are not her Sons, but Deſerters from her. Eloquence, ſaith Lord *Bacon* [*a*], is inferior to Wiſdom in Excellence, yet ſuperior in common Uſe. Thus the wiſe Man ſaith, *The wiſe in Heart ſhall be called prudent*; *and the Sweetneſs of the Lips increaſeth Learning* [*b*]; ſignifying, that Profoundneſs of Wiſdom will help a Man to a Name or Admi-

[*a*] In the Advancement of Learning.
[*b*] Prov. chap. xvi.

ration;

ration; but that it is Eloquence, which prevaileth in active Life.

LET us then conſider Eloquence in this Light, in her genuine State, as the Handmaid of Truth.

THE firſt great End which ſhould be propoſed by all Speakers, to which every other ſhould be ſubordinate, is to *Convince*.

FROM whence it appears, that every Man, who ſeeketh to excell in Eloquence, ſhould make it his earlieſt and principal Care, to ſtrengthen and improve his reaſoning Faculty. He muſt acquire *Sagacity* in diſcovering Arguments, and *Skill* in ranging them to the beſt Advantage.

THE former of theſe, *Sagacity*, is indeed the Gift of Nature: Yet we know from Experience, that it may be much bettered by Study and Exerciſe: Although we cannot beſtow Sight to a Mind altogether deſtitute of it; yet Art can ſupply Helps to its Faculty of ſeeing, can ſtrengthen it where weak, and quicken it where dim.

WITH Reſpect to this Operation it is, that the ſame [*c*] Lord *Bacon* obſerves, Rhetorick to be defective; that one Branch is almoſt wholly wanting, namely, the *Topical Part*: By which is meant, a Number of Obſervations on all common Heads, digeſted into convenient Order; which ſhould be ever ready at Hand, that the Orator may have Recourſe to them; and draw from them, as from a general Store,

[*c*] Advancement of Learning.

Materials

Materials on all Occaſions. The Antients were ſenſible of the Uſefulneſs of ſuch Collections; and many among them laboured much in compleating this Part of Rhetorick, although little of that Kind is now extant: But the Deſign we find recommended by the Approbation and Practice of the greateſt Perſons amongſt them. There remain many Precepts to this Purpoſe in the Works of *Cicero* and *Quintilian*: And *Demoſthenes* is ſaid to have prepared Forms, particularly of Exordiums, on all Occaſions; it being the moſt difficult Thing in an extemporary Speech to begin well, and the Part in which a Miſtake is the moſt dangerous.

ON the contrary, the Moderns have not only neglected, but deſpiſed this whole Matter; it ſeems not with good Cauſe. And the ill Effect of ſuch Contempt appeareth in unpremeditated Diſcourſes; where you often perceive the Speaker at a Loſs for Matter, beating about, and leading you round and round; when he has ſtarted any thing, purſuing it on to irkſome Prolixity: Then, if I may ſo ſpeak, again at a Fault; filling up the Interval of Argument with tedious Expletives, or unmeaning Digreſſions. One good Way of avoiding which Inconveniency, it ſeems, would be, the Imitation of the Prudence and Induſtry of the antient Orators in this Article, who had theſe Topicks always at Hand; Fountains, as it were, continually full, from which they drew the Streams of Eloquence, with Eaſe and Quickneſs.

FROM

FROM the Principle laid down, That the great End of Eloquence is to convince; it follows alſo, That the Orator ſhould be early initiated and carefully inſtructed in thoſe Sciences, which ſtrengthen and direct Reaſon, by Rules and Exerciſe. Such profeſſedly is *Logick*.

[*d*] *ARISTOTLE* informeth us, that the Arguments uſed by the Logician are chiefly, Syllogiſm and Induction; and that thoſe of the Orator anſwering to them, are Enthymem and Example: The Relation between which, their Difference, the Force and proper Uſe of each, he deduceth at large, with much Subtilty and Solidity.

WITHOUT entering into this nice Detail, it is eaſy to ſee, why theſe latter are more fit than the others, for the Orator. The Form of Syllogiſm continually recurring, would be dry and diſguſting. Beſides, two Propoſitions give the Senſe of the Whole, the Mind of the Hearer always ſupplying the other, which therefore it is better for the Speaker to ſuppreſs. Again, Induction or an Enumeration of Particulars tireth out both Attention and Memory: Example hath the Evidence of Experience and Charm of Novelty to recommend it; at once proves and entertains.

NOTWITHSTANDING, in the Uſe of both, Caution is needful. A continued Chain of Enthymems hath an ill Effect, and is by no Means ſuited to a popular Audience.

[*d*] Rhetorick, Book 1ſt.

IT keepeth the Attention on a perpetual Stretch: It becometh too ſubtle and thorny, from whence hard and obſcure: And by its abrupt Conciſeneſs, breaketh the ſmooth Current and Flow of Diſcourſe.

AGAIN, as Examples, ſtrictly ſpeaking, are rather Illuſtrations and Preſumptions, than Proofs; a Frequency of them enfeebleth your Reaſoning, cauſeth a Suſpicion of Fallacy, draweth out into immoderate Length: Inſtead of proving, at firſt they entertain; next tire; at laſt neither prove nor entertain.

WHICH Conſideration furniſheth theſe Rules;

"THAT Examples ſhould be always pertinent.

"THEY ought to be ſhort.

"As little trite as poſſible.

"YET drawn from known Perſons or Things."

FARTHER. Your Diſcourſe, however ſtrictly argumentative, ſhould be at proper Intervals unfolded and opened out from the Cloſeneſs of Enthymem, into more eaſy and ample Proportions, that the Mind may have ſome Place of pauſing, where it ſhould reſt and unbend itſelf. A very rapid Stream, in order to pleaſe in Proſpect, ſhould have certain ample Spaces, into which it diffuſeth itſelf with gentler Motion, that the Eye may have whereon to repoſe itſelf agreeably.

THUS it appeareth without Controverſy, that Logick is a neceſſary Preparative to Eloquence. It may furniſh Helps in the Invention of Arguments,

guments, and is certainly uſeful in the ſecond Article, in the *Arrangement* of them. But the Science which ſeems moſt conducive to inſtruct an Orator in the Art of Reaſoning, is *Geometry*.

It proceedeth uſually from the moſt ſimple Elements to thoſe which are leſs known, and ſo leadeth by the Hand to the remoteſt Truths: Or equally regular in deſcending, beginneth with what is general, and conducteth you from thence to particular Truths; both which correſpond with the natural Progreſs of the Mind, either in diſcovering Truth, or in the communicating it when found, to others; and are therefore uſeful and agreeable; this latter eſpecially, as more ſuited to the End propoſed by the Orator,—Inſtruction.

Having aſcertained one Truth, Geometry proceedeth to build upon it another, on which it raiſeth the ſubſequent, ſo that the whole Pile becomes firm and unmoveable. It is more eſpecially beneficial to the Orator, as it demandeth and introduceth an Habit of Attention in each Step, ſhutting out every thing foreign from the Purpoſe with inexorable Severity; by which Means it preſerveth from all needleſs Digreſſion, from wandering and multiplying ſuperfluous Words, Faults exceedingly frequent, and with Difficulty avoided.

For theſe Reaſons, the Study of this excellent Science never can be too earneſtly recommended to all young Perſons, who would attain to a rational manly Eloquence.

LOGICK may give Acuteneſs and Subtilty; but from Geometry it is, that you are to ſeek for Clearneſs, Strength, and Preciſion.

IT is, however, material to be obſerved, that this is indeed the beſt Foundation, not the Whole of Eloquence; the Method of the Orator differeth in many Articles from that of the Geometrician. He muſt not, like this latter, require Demonſtration in every Step, becauſe his Subject rarely can admit of it. He muſt not extend his Chain of Reaſoning to a very great Number of Links, leſt the Hearer ſhould not be able to bear in Mind, or recollect them. He muſt not confine himſelf to the direct Line of cloſe Argument, but take in greater Scope; he muſt gather in Circumſtances, collect Probabilities; and from the Union and Combination of theſe, form an aggregated Argument. Other Differences there are, ſuch as the Neceſſity of repeating, of enlarging upon what hath been ſaid, and of preſenting it in different Lights, in order to impreſs it on the Mind; that alſo of illuſtrating, varying, and adorning, forbidden by the Auſterity of Science; of which we ſhall have Occaſion to treat more fully hereafter:— The Foundation is principally to be inſiſted on, ——"You can ſcarcely raiſe Eloquence on any "firm Baſis, except that of Geometrical Know-"ledge."

EXPERIENCE it is true appeareth ſometimes to contradict this Poſition. Ye can name to me perhaps Perſons, who excel in ſolid Eloquence, yet are deſtitute of all Geometrical Science.

Science. I diſpute not the Fact. But theſe Perſons will be found to have from Nature, what is here recommended as the Effect of Art. Every Kind of Science was meant for the Aſſiſtance of Nature; where this latter hath been exceedingly bountiful, the Aſſiſtance is needleſs: But ſuch Inſtances are rare, and diſprove not the general Uſefulneſs of Science.

NAY, I am perſuaded, that if we examine into ſuch Inſtances of this Kind as we are acquainted with, we ſhall find the foregoing Remark confirmed by them: They are natural Geometers. The Truth is, Nature where excellent, may be ſtill improved by the Help of this Science; and where defective, may be ſupplied with what is wanting, and perfected.

UPON the Whole, I think it may be laid down as an univerſal Rule in the Point, That in laying the Plan of what you are to ſay, and in ſelecting your Materials, you ſhould arrange all at firſt in a Geometrical Method; by which Means you will ſee the juſt Value, the Force and Connexion of each Argument: Afterwards, if you think it expedient, in order to win the Attention of the Hearers, to add any Ornament, you may be at leaſt certain, that the Foundation is right: You have chalked out a well-known and ſure Path; and, if, for the Sake of pleaſing Proſpects, you ſhould now and then lead your Hearer to ſome Diſtance from it, yet you may be certain of recovering it at Will, and of conducting him ſafely to his Journey's End.

IT

IT might ſeem ſcarcely needful to add, that it is a neceſſary Caution for all, to make themſelves thoroughly acquainted beforehand with the Subject they are to treat of, if one did not ſee frequent Inſtances of Carleſſneſs in this Reſpect: if one did not daily hear Perſons even in premeditated Diſcourſes, ſpeaking ſo confuſedly and ſuperficially concerning Points they undertake to explain, that it is evident, they had a very imperfect Knowledge of the Things they talked about.

WHEREFORE,——"Revolve a Subject long "in your Mind, explore it on all Sides, behold "it in all Lights." Many Advantages ariſe from this Habit. You will be enabled thereby to talk pertinently and properly. You will avoid Repetitions, which are ſo common and tireſome. You will become qualified to go to the Bottom, and exhauſt the Whole. You will abridge what you have to ſay, and by ſo doing, acquire Strength and Solidity.

BESIDE all which, knowing thus before-hand the Quantity and Quality of your Materials, you will learn to give each Part its due Proportion, not dilating and extending one beyond its proper Length; which is the Caſe of many Speakers, who are thereby compelled to ſhorten and cramp another Part, it may be of much more Importance, thus reſembling imprudent Managers, who, ignorant of the State of their own Affairs, and not forecaſting their Expence, ſpend in the Beginning profuſely, and are afterwards

wards obliged to employ an ill-judged and untimely Parſimony.

FROM hence it happens, that you may have obſerved one Head to ſwallow up almoſt a whole Diſcourſe: And after having ſquandered away Abundance of Words on Trifles or Matters little related to his Purpoſe, a Speaker comes with an ill Grace to ſlur over the main Part, in an Apology, becauſe of the Shortneſs of Time, or his Unwillingneſs to treſpaſs on the Patience of his Audience: A Method of proceeding not unlike the common OEconomy of Time in the World; Men throw away Years in Idleneſs and Folly; yet with Regard to the main Buſineſs of Life, the Attainment of Virtue and Happineſs, are for ever complaining, and excuſing themſelves on Account of the Shortneſs of their Lives.

A FARTHER Advantage of this mature Conſideration of a Subject, and little attended to, is this: From the View of your whole Scheme, you will be able to fix upon that Method which ſuiteth beſt with your particular Deſign; whereupon, in a great Meaſure, will depend the Force and Succeſs of your Diſcourſe. For, although in Mathematical Reaſoning, where the Points conſidered are abſtract Quantities, and ſtrict Demonſtration is demanded at every Step, all Methods may be reduced to two [e]; yet greater Latitude is admitted, nay muſt be taken in the uſual Topicks of Eloquence, in Points

[e] ANALYTICK and SYNTHETICK.

of Morals or Juſtice, in Facts and the common Buſineſs of Life.

FOR the Evidence here, reſulting only from a Combination of Probabilities, much Skill is requiſite in collecting and ranging Circumſtances, ſo as beſt to ſtrengthen each other, and when laid together to make the firmeſt Body, that can be compacted from ſuch: Which Method you may eaſily conceive to be capable of almoſt endleſs Variety; eſpecially, if you add hereto, that the Time, Occaſion, the Temper and Diſpoſition of your Audience ought alſo to be conſidered, and ſhould have great Weight in determining the Courſe you take. I ſhall endeavour to explain my Meaning by a remarkable Inſtance of this Skill.

CTESIPHON had propoſed a Decree, that *Demoſthenes* ſhould be honoured with a Crown of Gold, and that the Herald ſhould publiſh in the Theatre, that this Honour was conferred upon him, on Account of his Probity and Love of his Country. *Eſchines* accuſeth *Cteſiphon* of having violated the Laws by this Decree, in three Points. In crowning one who had been a Magiſtrate, and had not as yet, according to expreſs Injunction of the Law, laid before the People an Account of his Adminiſtration: In crowning him in the Theatre before the *Greeks*, whereas this Ceremony was confined to the Aſſembly of Citizens: And laſtly, for falſly repreſenting in his Decree *Demoſthenes* as a good and zealous Citizen of *Athens*,

Athens, who was, according to him, a wicked Man, and a Traitor to his Country.

It was natural for *Demoſthenes*, who appeared as Advocate for *Cteſiphon*, to have anſwered theſe Articles in the ſame Order; but obſerve how artfully he varies it. He beginneth by removing the ill Impreſſion his Adverſary's Accuſation might have made on the Minds of his Judges: giving a full Hiſtory of his own Life and Actions, proving his Innocence, and diſplaying at large the Services he had done to his Country, as Orator, Magiſtrate, and Embaſſador. Next, the two Articles relating to his Magiſtracy, and to the Place of publickly conferring the Crown, which were of leaſt Conſequence, and in which he was weakeſt, (for the Letter of the Law ſeems to have been rather againſt him) he crowds into the Middle; where they were leaſt likely to be obſerved; and returneth to his own Character and Actions, contraſting with them the Behaviour of his Accuſer, whoſe Treaſons and Crimes he deſcribeth with ſuch a Torrent of rapid and vehement Eloquence, as ſeemed likely to hurry away with it his Judges; and did in Fact obtain for him a glorious Victory.

Beside this previous Knowledge, this mature Conſideration of the Subject preſcribed, it is expedient alſo, to conſult the Opinions of other Men, to add the Aſſiſtance of Books to your own Meditation. From them, you may furniſh yourſelf with neceſſary Materials. They alſo preſent the beſt Examples to follow; and may

may encourage to a happy Emulation. Beſide which, it often happens, that after you have long thought to little Purpoſe, a particular Paſſage in a good Author ſhall open a new Track in the Mind, and waken a Set of Ideas lying hitherto dormant therein; one of which, when put in Motion, draws after it the whole Number with ſurprizing Quickneſs and Eaſe; a ſingle Hint kindles, as it were, this long Train of Thoughts, and the Mind before cold and dark, becomes at once all Light and Flame.

THIS is no infrequent good Effect of Reading, and is not liable to any Exception. The former, that of employing old Materials, although expoſed ſometimes to Objection and Danger, the ſevereſt Critick cannot wholly diſapprove of, eſpecially in ſerious Argument. In Productions of Fancy, what is new and original, is more juſtly demanded; for here the unbounded Spaces of Fiction lye open, in which, Invention may expatiate unconfined, and diſplay all her native unaſſiſted Fertility.

BUT in ſerious Argument the Scene is narrow; Reaſon is uniform in her Motions, the Road ſhe pointeth out is nearly the ſame to all, whence it cannot but happen, that many Times different Perſons ſhould light each on the other, ſhould travel in the ſame Path, ſometimes follow, and often ſeem to follow thoſe who went before them. In ſuch Kinds of Writing the Ground-work is nearly the ſame in all, the Manner uſually maketh the Difference. In Works of Fancy, through Novelty we ſeek for Pleaſure;

Pleaſure; but in Works of Reaſon, through Argument we ſeek for Truth.

ALLOWING this Diſtinction, ſtill it ſhould be your Care, in ſerious Argumentation, whatever Materials you derive from others, to mix ſkilfully and incorporate with what you furniſh from your own Fund of Reaſon; to melt down, and caſt, as it were, all anew: So that the whole Compoſition ſhall appear one Maſs, equal, uniform, and ſolid. This will obtain, and deſerveth the Praiſe of an Original. If this Conduct be in a moderate Degree indulged in Works purely of Imagination; how much more muſt it have Place in ſerious Compoſitions, in Diſcourſes of Reaſon and Truth; wherein it ſeems hardly poſſible at this Time, to deſerve in any other Way, the Praiſe of an Original.

LECTURE the Ninth.

Continuation of the Foregoing.

CONCERNING the Arrangement of Arguments, which was mentioned as the ſecond Article to be conſidered in Reaſoning, there is a Queſtion propoſed by [*a*] *Quintilian* as of ſome Nicety, and variouſly anſwered; In what Manner ſhall an Orator diſpoſe his Arguments, ſo as to give them the greateſt poſſible Advantage? Shall he place in the firſt Rank thoſe which are ſtrongeſt, and ſo proceed to the weaker?

BUT, herein there appeareth manifeſt Inconvenience: We know that what is ſaid laſt, uſually maketh the deepeſt Impreſſion; from whence it is to be apprehended, that a weak Argument following ſhall enfeeble the ſtronger, which went before?

How then? Shall he take a contrary Courſe? Shall he ſet out with the weaker, and riſe gradually from thence, concluding with the moſt weighty? Is not this liable to Objection? Is it not likely, that the Beginning may raiſe unfavourable Prejudices in the Hearer; and offer-

[*a*] Lib. v. Cap. 12.

ing

ing to his View at firſt Sight only Trifles or Reaſons of little Force, may excite his Scorn, or at leaſt indiſpoſe him to attend?

Or laſtly, ſhall he marſhal his Arguments according to the Diſpoſition of *Neſtor's* Army in the *Iliad* [*b*]; throw the feebleſt Reaſons into the Middle, as that Leader ſtationed the worſt Troops in the Centre, while the braveſt and moſt experienced formed his Van and Rear? This ſeems to be a prudent Diſpoſition when the Caſe permitteth; when there is ſufficient Variety and Choice of Arguments: But theſe, you are not without Neceſſity to multiply, rather than break through a fixed Method; which, if this Diſpoſition were laid down as the beſt, you might be tempted to do.

The Truth is; as each of theſe Methods hath its Inconveniency, ſo are there Occaſions, in which each may be the moſt fitting; and the Caſe cannot be reduced to one general Rule. But which of theſe Ways ſoever you chuſe, Cautions neceſſary to be obſerved, are theſe.

Use no Argument that is falſe or frivolous.

Lay upon each no more Streſs, than you are aſſured, that it can really bear.

Where there are Proofs ſufficient to ſatisfy a reaſonable Perſon, do not multiply needleſs Arguments.

As much as may be, avoid thoſe which are ſubtle; few can underſtand ſuch; all ſuſpect them.

[*b*] *Iliad*, Lib. iv. V. 297.

QUIN-

QUINTILIAN's Anſwer to the Queſtion is this; They may be diſpoſed in any of theſe Ways according to the Nature of the Cauſe, with one Exception, that the Diſcourſe ſhould not ſink from thoſe which are ſtrong, to the light and feeble.

IF I might attempt to give a more particular Anſwer, it ſhould be the following.

ALWAYS begin with ſome Argument at leaſt pertinent; and end with one weighty, and likely to have Effect. If the Cauſe require, that you ſhould propoſe the weightieſt firſt, (which you muſt do if there be but one that is of much Weight) and you judge it needful afterwards to add others more feeble, for ſuch ſeparately inconſiderable, collected may have Force; in this Caſe, I think it adviſeable, at the Cloſe to reſume, and dwell a little upon that which was firſt propoſed, that you may leave with the Hearer the moſt powerful and convincing. In which Way of Proceeding, you muſt take Care, not to exhauſt the Argument at firſt, but to ſhew ſo much of it only, as may be ſufficient to raiſe Attention and good Expectation; otherwiſe, little more being left than meer Repitition at the End, inſtead of convincing, it is likely to diſguſt and tire.

FARTHER. The *Kind*, as well as the Order of Arguments demands Attention, Thoſe drawn from *Authority* are often uſed. Concerning which you are to remark, That although conſidered with the Severity of a Philoſopher, they are not ſtrictly concluſive; yet ſuch

ſuch is the Veneration ever paid to the Names of eminent Perſons, that they have always great Influence in popular Speeches.

But this Caution ſhould be obſerved; That the Citations themſelves, and the Occaſions on which they are brought, ſhould be worthy of thoſe Names. In ſuch alſo, Moderation ſhould be preſerved: Numbers of Quotations are diſagreeable, and illuſtrious Names heaped on each other at length tire: There is more in it: There is a Pride in Man which makes him unwilling to be governed by any thing, but his own Reaſon; he diſdains to bow his Neck to the Yoke of Authority. Wherefore it is prudent, to uſe Arguments of this Sort ſparingly, and for the moſt part, rather as a Confirmation of Points already made probable, than as ſufficient Proofs.

Arguments alſo drawn from the Experience of others, or from Hiſtory, contribute not a little to perſuade; and are the moſt entertaining of any, relieving the Mind, which Attention quickly fatigues, by a pleaſing Variety. They are to a Hearer, as to one who hath long journeyed in a cloſe and ſhady Road, are certain large Spaces and Openings, which without leading out of the Way, pleaſe and amuſe, by letting in upon the Eye wider Proſpects, and new Lights and Images. But herein particularly, Shortneſs is neceſſary, as Paſſages taken from Hiſtory carry often into great Length.

Proofs frequently ariſe from, are often interwoven with, *Narration*; which alſo demands

mands much Care in the Orator, it being no very common Quality to relate well.

NARRATION ſhould be clear, lively, and conciſe. Clear in order to inform; lively to ſtrike and affect; conciſe, that it may not tire, and that it may be remembered. Clearneſs is obtained by Purity of Style, and Accuracy of Method. Livelineſs ſprings from Imagination; and Conciſeneſs from a judicious Choice of Circumſtances, and from Cloſeneſs of Diction. In one Word, all may be ſummed up in *Simplicity*, the Perfection of Narration; which conſiſts in true natural Thoughts, expreſſed without Affectation, without Superfluity; and well connected, without Chaſm, Abruptneſs, or forced Tranſition.

ONE Miſtake there is relating to this Point, very general and hurtful; That the Narration of an Orator ſhould be always much more raiſed, more adorned, and wrought up with higher Figures, than that which is allowed to an Hiſtorian.

[*c*] I MENTION this as a Miſtake; becauſe it doth not appear to me, that there is a Foundation in Reaſon for making this Diſtinction; the Ends of both Orator and Hiſtorian being in Narration exactly the ſame, to give a clear Repreſentation of a Fact. Nay, I am certain, that actually this Diſtinction doth not prevail, is not kept up.

[*c*] Narrationes credibiles (*ſint*,) propè quotidiano ſermone explicatæ dilucidè. CIC. de Orat.

I DO

I DO not think that there can be found in any Orator, Pieces of Narration more animated, enlivened with more ſtrong and glowing Colours, than the Account of the Plague of *Athens* given by *Thucydides*; than the Relations of the Sacking of *Alba*, and the Journey of *Hannibal* over the *Alps*, by *Livy*; that of the Mutiny in the *Roman* Armies upon the *Rhine* and in *Hungary*, by *Tacitus*; together with the Murder of *Agrippina*, *Nero's* Mother, by the ſame Hiſtorian. Compare with theſe, if you pleaſe, that admired Narration of *Demoſthenes* which begins with, "It was Evening [*d*]:" That of the Death of *Clodius* in *Cicero* [*e*]; or any others the moſt applauded; and I am perſuaded, you will acknowledge, that the Hiſtorians do not fall ſhort of the Orators in Fire, or Force, in Strength and Boldneſs of Expreſſion.

THIS Opinion therefore is, in my Apprehenſion, ill-grounded: And it ſhould be the more carefully guarded againſt, becauſe in Narrations, Occaſions, of which, very often occur, through a falſe Notion of Oratory, it betrays the Speaker into Swelling and florid Bombaſt; Inſtances whereof I could produce in plenty, and from Perſons of Talents not contemptible; eſpecially from the Panegyricks of our Neighbours upon the Continent, who, although in many Reſpects commendable, have fallen into this Miſtake more generally I think, than our own

[*d*] In the Oration for the Crown.
[*e*] Pro Milone.

Writers [*f*]: And it is in this Spirit of Criticiſm, that I have heard the Funeral-Sermons preſerved among thoſe of *Tillotſon*, ſeverely cenſured as cold and languid, becauſe that excellent Perſon hath drawn the Characters of his deceaſed Friends, by a Relation of their Life and Actions, delivered with an unaffected, and as I think, truly moving Simplicity.

BESIDES, this Miſtake hath received the Sanction of a [*g*] much-eſteemed Critick in the ſeventeenth Century, who hath accordingly given Examples of Narratives in both Kinds, conformably to this Idea, leſs happily as I conceive, than is uſual, with that Writer.

IF, however, it be an Opinion perſiſted in, that we ought to diſtinguiſh between theſe two Kinds of Narration, I ſhould place the Difference, not as uſually is done in the Style, but in the Manner, and ſhould determine it thus.

THE Narration of the Hiſtorian is continued; That of the Orator ought not to be purſued to much Length, requiring the agreeable Variety of Interruption from Reflexions and Arguments. The Hiſtorian delivereth only the great and ſtriking Circumſtances: The Orator deſcendeth properly into the minuteſt Detail. The Hiſtorian giveth a fair, general, impartial Account: The Orator aimeth at a particular

[*f*] The Funeral Orations of BOSSUET, much the beſt of any, abound with noble and ſublime Paſſages; yet with a great Allay of declamatory Embelliſhment.

[*g*] STRADA in the Dialogue entitled MURETUS.

Point,

Point, and ſelecteth, and dwelleth chiefly on the Circumſtances conducive to his End.

Beside direct Proofs of your Point hitherto mentioned, it is often neceſſary, to refute your Adverſary; and anſwer Objections made to your Proofs.

In the former of theſe, in refuting your Adverſary, the moſt material Cautions are—"To "deal ingenuouſly. To cite from him fairly. "To anſwer thoſe Objections which have moſt "Force, not to chuſe out, as often is done, on-"ly the leaſt weighty. Not to wreſt his Words "from their natural and intended Senſe. Not "to catch greedily at an Advantage from an "unguarded Expreſſion. Not to charge him "with Conſequences, which you ſkilfully draw "from his Poſitions, but he diſavows. And "carefully to avoid all Acrimony."

I have mentioned Proof and Refutation in this Order, becauſe it ſeems a more natural Method to begin with eſtabliſhing Truth: And afterwards the more fully confirm it, to proceed in removing any Difficulties, which may occaſion Doubt. This in general: At the ſame Time I acknowledge, that this Method may be varied from, nay ſucceſsfully inverted. You may begin by removing Prejudices, and afterwards eſtabliſh Truth. But this hath Place, only where Prejudices have been entertained, ſuch as are likely to ſhut up the Attention and Underſtanding againſt you.

Upon this Occaſion of refuting it is, that Orators are frequently tempted to ſtep out of

the Province of Reaſon, into one altogether different, yet ſometimes of great Advantage to their Cauſe, that of Raillery and Ridicule. And ſo uſeful have theſe been judged, that the greateſt [*b*] Maſters of Rhetorick have taken the Pains of delivering Rules concerning the Art of excelling in them, and have, with much Gravity, attempted to teach Men how they might ſet others a laughing.

BUT whether Rules can at all avail towards acquiring or improving a Talent, which ſeems to depend entirely upon Nature, appeareth at leaſt very doubtful. My Judgment is, that conſidering the ſtrong Propenſity of Mankind to Sallies of this Sort, the beſt Uſe of Rules would be, to reſtrain and ſet Bounds to it, to preſcribe Caution and the utmoſt Delicacy in the Management of a Weapon, often more hurtful to the Perſon who wieldeth it, than to him againſt whom it is directed. The *Ridiculum Acri* is a true, but hazardous Maxim. Pleaſantry hath ſometimes the happieſt Effect; but it is ſo very pernicious when it fails, and it may fail from ſo many Cauſes, that we ſhould tremble in touching a Weapon thus keen and unmanageable. Where the Talent is natural, it is but too apt to become exceſſive: Where it is not, Rules cannot beſtow it.

ONE Thing we may lay down as certain, that it is an erroneous Opinion to ſuppoſe Ridicule to be the Teſt of Truth: And the Orator, who

[*b*] Vid. CICERO de Oratore, Lib. ii.
QUINT. Lib. vi. Cap. 3.

attempts

attempts to form himſelf upon this Maxim, is as likely to become a bad Speaker, as the Moraliſt, to be a vain and ſuperficial Philoſopher.

And we may remark by the Way, that the celebrated [i] Aſſertor of this Doctrine, hath, in no Part of his Work, failed ſo remarkably, as in Attempts of this Kind; this Maſter of refined Criticiſm and polite Style, being, if I miſtake not, awkward in his Mirth, and forced and inſipid in his Ridicule.

In anſwering Objections, which was the ſecond Article mentioned, you either anſwer thoſe which have been, or anticipate thoſe which you foreſee ſhall be, made. In the former of theſe, a fair Field is open. Such Anſwers, if clear and full, are ever heard with Attention and Pleaſure. Becauſe, they are Proofs of Quickneſs and a good Capacity in the Anſwerer, appearing, however they may have been before conſidered, unpremeditated: And becauſe, we behold with Pleaſure Truth drawn forth to View, and Falſhood ſtripped of the Ornaments Sophiſtry had thrown round her. Add, that we all naturally delight in Compariſon and Contention.

But in the other, in anticipating or framing to yourſelf imagined Objections, much Care and Circumſpection are neceſſary. By multiplying Objections you fatigue the Hearer; you break his Attention, ſplitting it on ſo many Objects, that it loſeth Sight of the main one. Some enumerate frivolous Objections. Some

[i] Lord Shaftsbury.

revive ſuch as are exploded. Some raiſe up others, ſo very nice and ſubtile, as it is likely would never otherwiſe have been thought of. But principally, beware of their Miſtake, who propoſe Objections, which themſelves cannot clearly anſwer: Even if they ſhould, the Practice is attended with this Evil, that the Scruple remaineth when the Anſwer is forgotten.

THE moſt prudent Way is, to confine yourſelf to Objections which have been urged, and are known: Or, if you think fit to raiſe up any to yourſelf, let them be ſuch only, as ſpring almoſt neceſſarily from the Subject; ſuch as you imagine will, in all Probability, occur, if not mentioned, to the Minds of the Hearers; ſuch as you think they would wiſh, as yourſelf if a Hearer, would wiſh, to have cleared up: And let your Reaſoning in ſuch Caſes be as clear and ſhort, as the Nature of the Thing will allow.

A FARTHER Remark is, That as in Works of Fancy, one is apt to run into Florid and Bombaſt; ſo in Reaſoning, you are ever in Danger of going into Nicety and Subtlety. Diſtinctions may be neceſſary to expoſe the Fallacy of a Sophiſm, to clear up a Point, and give a preciſe Notion of it: But the Uſe of many ſuch confounds the Judgment, oppreſſeth the Memory, and is highly unpleaſing. Some, who affect the Character of Reaſoners, are fond of refining on every Subject, and run up the plaineſt into all the Myſtery of Metaphyſicks. Others, whatſoever be the Topick, ſet out with a huge Apparatus of Lemmas and Propoſitions premiſed,

premiſed, and trail behind an immenſe Train of Corollaries and Conſectaries: We have ſeen Morality taught to ſpeak the Language of Geometry; and Pleaſures and Pains, Virtues and Vices confronted in all the impoſing Pomp of Algebraical Symbols [k].

ALL which prepoſterous Science flows from Miſtake or Oſtentation. "Suit your Argu-"ments to your Subjects: Seek not laborioufly "to demonſtrate that which is plain: Nor "dreſs up in the Garb of Science Truths of "common Senſe:" For nothing that is unnatural can long pleaſe.

LASTLY. There are two Ways in which a Diſcourſe of Argument may be fitly concluded. One is, by a Recapitulation of the ſeveral Arguments employed; the Uſe of which is obvious; as it collects and ſhews at one View, what was more copiouſly proved before.

THIS Part muſt be ſhort; otherwiſe the Repetition diſguſts: It ſhould therefore mention only the principal Matters. The Art is, to touch upon ſuch, as ſhall beſt recall the others to Mind.

[k] This Cenſure is not deſigned to include two learned and virtuous Perſons, who may be ſuppoſed to be here glanced at, Mr. WOLLASTON and Mr. HUTCHESON: But the Fault was very general about the Beginning of this Century, and remained long; occaſioned, as I ſuppoſe, partly by a Paſſage of LOCKE miſunderſtood; partly by the high Honour approaching to Enthuſiaſm, into which the aſtoniſhing Genius of NEWTON had brought Mathematical Learning.

A SECOND Way of concluding is, by turning from the Underſtanding to the Heart, by ſeeking to intereſt the Paſſions on the Side of Truth. But as this openeth a diſtinct Source of Perſuaſion, it deſerves to be conſidered more at large in another Lecture.

LECTURE the Tenth.

Concerning the PASSIONS.

ORDER requires that I ſhould in the next Place conſider Eloquence as addreſſed to the Paſſions. But as there is much Obſcurity and Confuſion in the Notions commonly received concerning theſe, give me Leave to premiſe ſome ſhort Obſervations upon the Nature, Uſe, and Qualities of the Paſſions; from whence the Duty of an Orator in this Point may be more clearly determined.

THE Manner in which both Moraliſts and Rhetoricians have treated of the Operations of the Mind, hath given Occaſion to a great Miſtake concerning them. Examine cloſely into the Opinions uſually entertained about them, you will find that they are looked upon as ſeveral independent Principles, diſtinct Beings, grafted as it were into the Mind, and acting by their own Force. How elſe, ſhall a common Reader think of *Conſcience*, when he meets with it ſupporting various Characters: Now it is a Judge, then an Accuſer; at one Time an Advocate, at another a Witneſs; it hath a Bar, a Tribunal, is armed with Laſhes and Scorpions? What other Idea ſhall he form

of

of *Taſte*, as it is deſcribed by Criticks, the chief Author and ſole Judge of Order, Beauty, Perfection in the fine Arts. In a like Manner do Metaphyſicians ſpeak of Underſtanding, and Will, and Liberty, deſcribe their Power, ſettle their Privileges, and limit their Juriſdiction: An Occaſion of frequent Miſapprehenſion in the Writers themſelves, I believe; undoubtedly in the Generality of Readers, who follow the Author's Expreſſion without taking the Pains of becoming acquainted with the Conſtitution of their own Nature.

A VERY little Application to this Study would teach them, that it is the whole Soul which acts in every Caſe, that judges, imagines, remembers; that every Mode of Apprehenſion from ſimple Senſation up to the moſt abſtract Reaſoning, many of which we diſtinguiſh by the Names of ſeveral Faculties, are only Actions of the ſame Faculty of the Underſtanding; or more properly of the Soul exerciſing this Faculty, and differ ſolely by means of the Objects, or of their Circumſtances. Conſcience is the Underſtanding, judging of Actions compared with the moral Law. Taſte, judging of Works according to the Laws preſcribed to ſuch Works by natural Diſcernment, improved by Knowledge and Care: And ſo it is in all the others.

IN purſuing this Train of Thought, it is not difficult to obtain a ſufficient Knowledge of our own inward Conſtitution. The Mind apprehendeth and judgeth. Theſe are eſſential

to

to it. It ceaſeth not, at leaſt in our waking Hours, from performing theſe Acts.

Beside which it hath, as inſeparable from it as the Conſciouſneſs of its own Being, a Deſire of Well-being, or Happineſs. This we feel every Moment of our Lives whenſoever we reflect; its Influence is perpetual, though not attended to; and for that Reaſon it is likely not attended to; what is conſtant and uniform being, as if it were, not at all. Whatſoever the Mind judgeth to contribute hereto, it liketh and wiſheth to obtain; every thing which thwarts this, it diſliketh, and ſeeketh to avoid or remove: naming that Good, this Evil: Which varying infinitely in Kind, Degrees, Occaſion, Circumſtances, Duration, cauſe a vaſt Variety in theſe Affections, in this Deſire and Averſion, that ſpringing from them follow their Nature and Proportion.

If the Good be abſent and probable, we are affected by Hope; if Evil, by Fear. If the Good be preſent, by Joy: if Evil, by Grief. Good loſt, raiſeth Sorrow, Regret; obtained, Joy. If it be purſued by others, together with us, Emulation; if obtained by another, oftentimes it excites Envy: If by the Unworthy, Indignation. If we have ſuſtained Evil, we feel Reſentment; which continuing becomes Revenge. If Praiſe be the Good ardently purſued, the Paſſion is named Vanity; when mingled with a Contempt of others, Pride. If Riches, Avarice. If Honours, Ambition. Evils falling upon another move Compaſſion.

With-

WITHOUT entering into a more minute Detail, thus much we infer from what hath been ſaid, that the Paſſions, however the Catalogue may be ſwelled by a Multitude of Names, are in Truth no other than the two original Emotions of the Mind before mentioned, *Deſire* and *Averſion*, or as they are commonly ſtyled, Love and Hatred; Love of Happineſs and Hatred of Miſery. The reſt are no more than different Modifications of theſe two, determined by the different Circumſtances, in which the Mind is placed with Reſpect to the Objects it is converſant about. Yet concerning all theſe, becauſe differing in Names, Men are apt to argue as if they were Actions totally in Kind and Nature diſtinct, a Source of much Confuſion and Miſtake.

TRACE Things back to their Original, you will, I believe, find in this Matter a farther Miſtake.

WRITERS agree in mentioning two Faculties of the Mind, of undoubted Reality, and altogether different, The *Underſtanding* and *Will*. Next after which they place as different Springs of Action, the *Paſſions*; in this laſt it ſeems, miſtaken: For look into your own Breaſts:— Is not the Caſe thus?

YOU apprehend a certain Object to be good; you inſtantly deſire to obtain it; if it be of much Importance, vehemently.—What then is Will, what Paſſion? Are they not the ſame Operation, differing but in Degree? For obſerve; The general Act of deſiring, we name *Willing*; add

add hereto Heat, Ardour,—it is *Paſſion*. Paſſion then is the *Will* acting with Vehemence.

WHAT then ſhall we ſay of that Philoſophy, which condemned all Paſſion, as contrary to Virtue? For all Virtue being neceſſarily an Act of the Will, and Paſſion being ſuch likewiſe, it certainly cannot be contrary thereto in its own Nature: It may be, and often is faulty through Exceſs or Choice of wrong Objects; but this is an Abuſe, not its own original Guilt.

NAY, it is paſt Doubt, that the Paſſions are uſeful. Without their Aſſiſtance we ſhould ſink into Sloth, and Mankind languiſh in total Inaction. For ſay, that Reaſon were your only Director, and it informs you that ſome certain Object is good and fit: You approve of; but will you meerly from this Approbation be induced to purſue it, eſpecially, if you foreſee that Difficulties ſhall occur in the Purſuit? No, undoubtedly: You would in moſt Caſes ſit down, wrap yourſelf up in Eaſe, and have no more Concern about it. This we ſee is really the Conduct of thoſe who have from Nature weak Paſſions, they lie buried in Indolence: It is indeed the Conduct of all in Caſes, where Paſſion interfereth not; the Love of Eaſe prevaileth.

THE Concluſion is evident; Paſſion is highly uſeful, or rather neceſſary to Man, by prompting him to act, being a Spur within the Mind inceſſantly rouzing it from Sloth, and urging it to purſue or avoid with Earneſtneſs. Without it, Life would lie as a dull dead Lake, ſtagnate-

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ing in muddy Tranquillity: This ſupplies the Gales which agitate, keep it moving and pure.

THE next Queſtion is, "Are theſe Paſſions "under the Government of the Mind? If they "be Acts of the Will, as it was ſaid, it ſhould "ſeem not; for we muſt will the greateſt "Good."

THE Anſwer is; In ſome Meaſure they are; In ſome they are not. It is allowed, that the Will muſt tend to Good; its firſt Determination or Tendency cannot be prevented; which firſt is ſometimes very violent: Whence I grant that the Paſſions may be kindled neceſſarily; we cannot hinder, we muſt feel the firſt Emotion:—But here the governing Power of the Mind beginneth: We can ſtop it at this Point, and hinder its Progreſs.

CONSIDERABLE Differences it is true, muſt ariſe in this Power, from the various Conſtitutions of Men; from Temper; more eſpecially from Habit, the great Nurſe of Paſſion; as well as from the Strength of Reaſon and the Care with which it has been cultivated: Notwithſtanding, we may lay down as certain, that the Will however in its firſt Motions not governable, is in the ſubſequent. We can reſtrain Paſſion. This is a prime Article of human Liberty, and principal Source of human Virtue.

"BUT how may this Account be true? Ac- "cording to it, the Paſſions being excited by "Views of Happineſs or Miſery, muſt be all "referred to ourſelves. Yet what is more "known, than their interfering with extreme

"Violence

" Violence where we are not at all concerned?
" We ſhed Tears for the Queen of *Carthage* or
" of *Troy*, who have died many Ages before
" our Birth.

" *What's* Hecuba *to us, or we to* Hecuba [*a*]?"

IT is true: Yet herein is no real Contradiction; the ſeeming one ariſes from not adverting to the very great Celerity of the Mind: for this is the Caſe.

THINGS which we look upon as productive to us of Happineſs or Miſery, we love or hate, pronounce Good or Evil; this Tendency fixeth their Nature. We form the ſame Judgment of their Effects with Regard to other Men, who have the ſame Affections as ourſelves.

HENCE whereſoever they fall, although their Influence ſhould not reach to us, we ſtill account them Good or Evil; we are in ſome Degree affected alike; becauſe the Mind upon their firſt Appearance inſtantly maketh the Application to itſelf, and eſtimates them from thence. This Act is habitual, immediate, perpetual, and thus by its Quickneſs and Familiarity paſſeth unperceived: And this is the Cauſe of that Pleaſure and Pain ſo commonly experienced in reading a Piece of Hiſtory or well-wrought Fiction. The Events relate not to us; but we feel their Effects by this ſecret, conſtant, and involuntary Application.

FARTHER; that the Paſſions may accompliſh their End, in rouzing to Action, there is by

[*a*] SHAKESPEAR in HAMLET.

Nature

Nature annexed to their Operation, Pleaſure, independent utterly of the Succeſs or Event; for we cannot but obſerve numberleſs Inſtances wherein we are fond of having Paſſions excited, and are pleaſed with the Exertion of them. We like to admire, to love, to pity: As Perſons in good Health are impatient of long ſitting ſtill, and receive Pleaſure from the Employment of their Limbs, from mere Motion and Exerciſe; in like Manner doth the Employment of our Paſſions pleaſe by the very Agitation, whilſt Indolence fatigues.

WHICH however, is to be underſtood of Paſſions not in their own Nature or Degree, diſpleaſing. Thus, a certain Suſpenſe of Mind, hoping with ſome Mixture of Fear, is agreeable; encreaſe very much this Fear, it will have an oppoſite Effect. In playing for ſmall Sums of Money the Anxiety about the Event employeth agreeably; make the Sum exceedingly large, this Anxiety becometh painful, ſometimes beyond the Power of Diſſimulation to conceal.

THIS Remark openeth an Anſwer to a Queſtion of Moment in the Point before us. "Why do Objects, which diſguſt when real, "pleaſe in Repreſentation? Paſſions torment-"ing, delight when excited by Art?" Let the Skill of an Orator or Poet raiſe Terror, Grief, Hatred, painful Affections, they ſhall then beſtow great Pleaſure: For as a judicious Poet ſays,

Nature's

[a] *Nature's worſt Forms, that living ſhock the Sight,*
Expreſt by mimick Art, afford Delight:
The Pencil's animating Pow'r conveys
Beauty at Will, and makes ev'n Monſters pleaſe.
The Muſe thus charms us, when in tragick Scenes
With Wounds freſh-bleeding OEdipus *complains.*
When mad Oreſtes raves, our Eyes o'erflow
With ſoft Diſtreſs, and Pleaſure ſprings from Woe.
In whatſoe'er you write let Paſſion's Heat
Search to the Heart, there warm, and penetrate;
The Secret is at firſt to pleaſe and move;
Find Springs that may attach in Hate and Love.

THE Obſervation juſt made points out the Anſwer. In general, The Exerciſe of our Paſſions adminiſters Pleaſure: But where theſe ſpring from Miſery ſuffered, or threatened to ourſelves, Pain becomes the predominant Sentiment, and is alone perceived. Accordingly,

[a] " Il ne point de ſerpent, ni de monſtre odieux,
" Qui par l'art imitè ne puiſſe plaire aux yeux:
" D'un pinceau delicat l'artifice agreable
" D'un objet tout affreux fait un objet aimable.
" Ainſi pour nous charmer la tragedie en pleurs:
" D'*OEdipe* tout ſanglant fît parler les douleurs,
" D'*Oreſte* parricide exprima les alarmes,
" Et pour nous divertir nous arracha des larmes.
" Que dans tous vos diſcors la paſſion emue
" Aille chercher le cœur, l'echauffe, et le remue.
" Le ſecret eſt-d'abord de plaire et de toucher:
" Inventez des reſſortz qui puiſſent attacher."

remove this Miſery, this Apprehenſion for ourſelves, the natural Effect follows, the Paſſion becometh pleaſing.

HENCE in Fiction, the Diſtreſs of a captive Prince, a deſpairing Lover, a diſgraced Favourite, the Tortures of a jealous Man, and Fury of one angry, excite Anxiety, Grief, Terror; but becauſe the whole Spectacle is accompanied with a perpetual Conſciouſneſs of our own Security; it inſpireth Pleaſure only, that before mentioned, which by the Bounty of Nature is annexed to the Exerciſe of Paſſion.—Bring theſe Evils near; ſhew them ready to involve ourſelves, the agreeable Scene vaniſheth, we feel Pain, Miſery.

PLACE upon the Stage a City beſieged, with the Calamities uſually attending ſuch a State, let it appear even in Flames, we look on with Pleaſure; but ſuppoſe theſe to have caught any Part of the Houſe, the Reality terrifies beyond Expreſſion, where the Image delighted.

BESIDES, the Image of grievous Diſtreſs pleaſeth, becauſe it preſents to us, in the moſt lively Colours, a View of our own Happineſs, in being exempted from ſuch Diſtreſs. A Compariſon with Miſery alleviates Misfortunes, with Misfortunes gives a ſweeter Reliſh of Proſperity.

WHICH Reaſoning is confirmed by obſerving farther, that all Repreſentations affect us more or leſs, according as they bear Relation to our ſelves in Nearneſs or Similitude: Thus we are more affected by Things animate than the inanimate, by Beaſts more than Inſects, by human

man Creatures more than Beaſts; among Men by thoſe of our own Country more than by Foreigners, ſtill more by thoſe who are in like Circumſtances of Age, Fortune, Rank, Relation. The Origin whereof can be no other but this ſecret Reference, which we always, however unperceived, make to ourſelves, conſidering theſe Events as more or leſs probable to become one Day our own Concernments.

THIS Power of working upon us by engageing our Paſſions is that which conſtitutes the whole Charm of the imitative Arts; and it is yet more ſtrong in Eloquence than in any other. My Reaſon for thinking ſo is this:

DISTRESSES, repreſented in Poeſy and Painting, are the Sufferings of Perſons who never had Being, or long ago ceaſed to have. Now, although in contemplating theſe, the Mind perceiveth Satisfaction, namely, that which Nature hath annnexed to the Exerciſe of the Paſſions, yet hath it intimately preſent with it a Conſciouſneſs of their being unreal, feigned, or paſt.

It is true, it endeavoureth to ſuppreſs the actual View hereof, and gives itſelf up induſtriouſly to the pleaſing Deluſion preſented before it. Notwithſtanding, this it cannot ſo entirely ſuppreſs, but that a Senſe thereof ſtill accompanies the Mind through all its Motions; it perceiveth its own Safety, and beholdeth the Danger from a Point beyond its Reach; or at moſt, the Deception is momentary, in ſome great Criſis, and vaniſhing inſtantly enhances the returning Pleaſure of reflecting on one's own Security.

THE Caſe is different in Eloquence. Its End being to perſuade, to exhort or deter Men by preſenting a View of real Advantages or Evils involving themſelves, it is altogether free from Deluſion. The Paſſions it excites being grounded in Truth, muſt be more forcible: Yet they have not the Diſadvantage of Reality in giving Pain, becauſe its Aim being to redreſs or prevent Evils, it always mixeth Hope, and ſoftens the Impreſſion: If it terrify by exhibiting the ill or threatning State Affairs, it tells you at the ſame Time how to remove or avoid the Evil; it joins the Pleaſure of Fiction to the Force of Truth. To which we may add, That in the other Arts there is ſome Mixture of Weakneſs in giving Way to the *Pathetick*; and although we willingly reſign ourſelves to a Deceit thus agreeable, yet we are conſcious, that herein we indulge the Imperfection of our Nature. In Eloquence, there is not this Diminution. The Paſſions raiſed here are according to our natural Frame; they ſpring from Reality, and are the Miniſters of Juſtice: The Pleaſure is pure without Allay; the Paſſions are exerciſed, and for a worthy End. From whence my Inference, that Eloquence hath a Power over the Paſſions ſuperior to that of Poeſy, Painting, or any of the imitative Arts.

" BUT why ſhould there be this Application " to the Paſſions? May it not be an Abuſe? " Would it not be much better to appeal to the " Underſtanding only?"

THE

THE Anſwer is not difficult.

As the End of Eloquence is Perſuaſion, and, ſtrictly ſpeaking, all Perſuaſion ought to be founded in Conviction alone, it muſt be acknowledged, that all Addreſs to the Paſſions is grounded on the Imperfection of Mankind; it is faulty if not neceſſary. If our Hearers were always ſerious, attentive, knowing and unprejudiced, we ſhould have nothing to do but to lay Truth before them in its own genuine Shape: But as Men actually are, we find it neceſſary, not only to ſhew them what is right, but to make Uſe of all the Skill we have, to induce them ſtedfaſtly to behold it. In every publick Aſſembly ſome are ignorant, many wandering in their Thoughts, or otherwiſe intent, not few biaſſed, and all indolent and quickly fatigued: Impediments which every Speaker muſt ſtudy to remove, or the Goodneſs of his Cauſe will but little avail. Truth hath Enemies within, who would bar up every Avenue againſt her; you muſt raiſe up Friends there, if you ſeek to have Admiſſion granted to her.

Now this being not the Frailty of particular Perſons, but the State and Frame of human Nature, the Orator who would attempt to perſuade upon Principles of ſevere Reaſon, muſt be for the moſt part unſucceſsful. His Fate would be much the ſame with that of the Politician; who ſhould deal with Men as if they were perfectly juſt, and ground all his Schemes upon a Suppoſition of univerſal Probity.

THE Philoſophy of the Stoicks was built on a Foundation of this Kind, requiring conſummate unmixed Virtue, and ſhutting out all Paſſion as weak and faulty: What was the Conſequence? As their Philoſophy was falſe, their Writings were dry and diſguſting; neither of them could obtain its true End, That could not reform, nor Theſe perſuade.

ADDRESS to the Paſſions being thus neceſſary, the firſt Queſtion fit to be conſidered is,—"How may we beſt ſucceed in this Deſign?"

THE great Maſter in his Rhetorick anſwers; Make yourſelf thoroughly well acquainted with the Nature of theſe Paſſions. For which Purpoſe he delivers a very accurate Account of them, ſo far as they fall within the Purpoſe of an Orator: And this Part of his Work cannot be too carefully ſtudied by all who ſeek to arrive at this Knowledge: And it is remarkable, that all the Induſtry of modern Ages hath added little that is conſiderable to his Diſcoveries on this Head.

BUT the Knowledge which may be acquired by Precepts, however right and judicious, cannot alone ſuffice to anſwer the Intentions of an Orator. You muſt add your own Obſervation. Look within. What is it that raiſeth your Love, or Hatred, Indignation or Pity, that toucheth, warmeth, tranſporteth? Compare with it the Effects which you ſee produced in others. From hence you ſhall learn by Degrees to know the true Sources of each Paſſion, to make Allowance

ance for the Variety of Tempers and Circumſtances, and thus you ſhall hit upon the right Path which opens to you the human Heart.

Upon looking back on what hath been advanced in this Lecture, the Novelty of Part may, I fear, want an Apology: Permit me to add a few Words to that Purpoſe.

The Knowledge of our own Frame, of the human Mind, would undoubtedly be very uſeful, if it could be obtained; and the Search into it is therefore right. But Difficulties that ſeem to be inſuperable quickly ſtop our Progreſs, and appear to diſcourage all ſuch Attempts. Concerning which however, we ought to remark, that theſe interrupt not the Search in Points, ſo far as we can judge, really uſeful: It is a Spirit of meer Speculation and Curioſity, that puſhes Enquiries into abſtruſe Queſtions.

Cast your Eyes on the Performance of *Ariſtotle* in the Point before us: He though by no Means an Enemy to Subtilty, yet confineth his Reſearches to the Object, Qualities, and outward Circumſtances of the Paſſions; and from thence layeth down Rules for the Orator, as eaſy as they are ſure. Modern Metaphyſicians endeavouring to go beyond theſe Bounds, have intangled themſelves in endleſs Perplexity.

Aware of this, yet willing to gratify a Curioſity, in ſome Meaſure juſtified by Cuſtom, I have attempted to find a Clue which might guide our Steps through this Labyrinth: And

however probable I may think my own Notions, yet I do not expect a general Aſſent to them. Where Men wander in Twilight without a certain Road, each may well be allowed to chooſe his own Path. The following Reflection however, before you condemn, let me intreat you to make.

ASK yourſelves; In the many Treatiſes on this Subject, in Diſcourſe where it hath been mentioned, what have we read or heard? How are the Paſſions deſcribed or defined? As Modifications of the Mind, Emotions, Agitations, Inſtincts;—Words either vague or metaphorical, conveying none, or no clear Meaning.

TAKE them now in this Point of View.--- We eaſily conceive two Powers or Actions of the Mind, *Underſtanding* and *Will*. Under the firſt are ranged all the Modes of Thought; Perception, Imagination, Reaſoning: Under the ſecond, all practical Determination framed thereon, from the firſt ſimple Motion of Aſſent, or Preference to the moſt rapid *Impetus* of Deſire or Averſion; comprehending all the Affections and Paſſions, often ſo voluminouſly and obſcurely deſcribed. Here is Order, Plainneſs, Simplicity; from whence it ſeems agreeable to Nature, ſimple in Cauſes, however abundant and various in Effects.

BUT whether or how far this Speculation is true, and ſolid, I leave to your Judgments; adding this only; that however that be, the main Point is not greatly affected thereby: The Paſſions

Paſſions with reſpect to the Influence Oratory hath over them, may be ſufficiently known, by conſidering them as the great Maſter hath done; and the Rules herein remain the ſame. The firſt of which we have mentioned;——

" Obſerve which, of what Kind and Turn are " the Paſſages, that moſt affect yourſelves and " others; from thence take your Direction."

LECTURE

LECTURE the Eleventh.

A Continuation of the Foregoing.

WE ſhall lay down, as a ſecond Rule, the Precept, moſt generally recommended and inſiſted upon, without which nothing ſhould be attempted, nothing of Moment can be accompliſhed in this Way, thus expreſſed by the Poet,

Si vis me flere, dolendum
Primum ipſi tibi.

" BE yourſelf poſſeſſed with the Paſſion you " would excite."

How would you receive a Perſon ſpeaking upon a Subject of the utmoſt Importance with Coldneſs and Phlegm; or bemoaning a grievous Calamity with an Air and Tone of the calmeſt Unconcern? Would you not turn away from him as a Deceiver; or at leaſt deſpiſe him as a Trifler unworthy of Attention?

PLUTARCH relates a Paſſage of *Demoſthenes* very apt to this Purpoſe. A Citizen of *Athens* came to this Orator, beſeeching him to plead his Cauſe againſt one, by whom he had been treated with great Cruelty. As the Perſon

ſon made his Complaint with an Air and Style of perfect Coldneſs and Indifference, "This "Affair cannot be as you repreſent it, ſaid the "Orator; you have not ſuffered hard Uſage." "How," anſwers the other, raiſing his Voice, and with the utmoſt Emotion, "I not harſhly "uſed! I not ill-treated!"—"Nay, now," ſaid *Demoſthenes*, "I begin to believe you,---That is "the Form, that the Language of an injured "Man.---I acknowledge the Juſtice of your "Cauſe, and will be your Advocate."

NATURE hath ſo framed us, that all ſtrong Paſſions ſtamp themſelves upon the outward Form. They are viſible in the Air of the Countenance, in every Geſture and Motion. The Uſe or final End of which Conſtitution is very evident; that our Paſſions may be communicated. Theſe form a Kind of natural Eloquence, which, without the Help of any other, is moſt powerful in winning over the Spectator, ſpreading as if by Contagion. Hence, in Perſons altogether illiterate, Grief and Anger burſt out in Exclamations more affecting, than the moſt conſummate Power of Speaking unaſſiſted by that inward Impulſe can furniſh, becauſe flowing freſh from the Heart, the Voice of Truth and Nature.

FROM hence we may account for the remarkable Difference between the Effects, produced by extemporary, and by premeditated Diſcourſes. A Diſcourſe prepared before-hand, although regular in its Method, juſt in the Sentiments, pure in the Style, ſhall yet move and

pleaſe

pleaſe leſs, than one ſpoken off-hand, which is defective in all theſe; becauſe this latter, inſpired by the Occaſion, proceedeth directly from the Heart, from a Mind agitated by the ſame Paſſions which the Speaker would raiſe in his Audience. This Effect is moſt obſervable in Replies, where the Matter being unexpected, the Anſwerer is rouzed and warmed with ſuch Heat as enlivens his Diſcourſe, animates his Form and Action, and carries the Flames which glow in his Breaſt into thoſe of his Hearers. The former may be compared to a fine Statue wrought by vaſt Labour and Skill into the trueſt Symmetry, yet hath it not half the Graces of this other, thoſe inimitable Graces, which Life giveth to a Body leſs perfectly proportioned.

THE ſame Principles ſhew likewiſe the Truth of a Rule often repeated; "That an Orator "ought to be eſteemed a good Man." You cannot be much affected by what he ſays, if you do not look upon him to be a Man of Probity, who is in earneſt, and doth himſelf believe what he endeavoureth to make out as credible to you.

Is it not from hence, that there have been Times, in which the Words publick Spirit, Good of the Community, Love of one's Country occurring often in a Diſcourſe, however uſed, have yet been treated with ſome Degree of Scorn or Ridicule? Why? Becauſe theſe Terms, naturally repreſenting very noble Ideas and ſublime Springs of Action, had been ſullied, contaminated, as it were profaned by Tongues, where

where the Heart was governed by corrupt, baſe, and mercenary Principles.

A VERY material Queſtion relating to the Subject before us, is this; "Upon what Occa-"ſions may an Orator moſt properly employ "this Branch of his Art; addreſs himſelf to "the Paſſions?"

IN anſwer to which, obſerve, firſt, Where a Perſon is called upon to ſpeak on a Point of Importance before one or few choſen Judges of acknowledged Skill and Integrity, he ought to be very ſparing in the Uſe of the Pathetick: Becauſe here the Diſcovery of Truth being the only End in View, and Reaſon being the only certain Guide leading to that End, every Deviation from it, every Appeal to Paſſion will be looked upon by ſuch Men as an Attempt to deceive, will therefore offend, cannot fail of raiſing ſome Prejudice againſt the Speaker, and it is likely againſt the Cauſe which he pleadeth.

THIS Fault becomes unpardonable, if the Cauſe be good. It is then like to the Painting over a fair Face, deſtroying real Beauty by artificial Embelliſhment. In ſuch Circumſtances a natural, clear, well methodized Explanation of the Caſe is the only juſt perſuaſive Eloquence.

A VERY different Conduct is required in thoſe who ſpeak before a large Audience, as in a popular Aſſembly. Here Addreſs to the Paſſions is not only allowable, but neceſſary. For the firſt Thing to be compaſſed, is to gain their Attention. And this you cannot ſo well effect in any Way, as by inſinuating yourſelf into their Affection.

Affection. The Multitude is wonderfully quick, I might ſay raſh, in forming Judgment. They have not Patience to mark the Series, and wait for the End of an Argument. There muſt be ſomewhat agreeable to allure them on; dry Truth quickly diſguſts them. To make them liſten you muſt affect them.

AGAIN, Suppoſe this firſt Point accompliſhed, that they are attentive. Yet the greater Number cannot comprehend a Chain of cloſe Argument. They cannot retain in their Memory the ſeveral Steps, and before you come to draw your Concluſion, the whole Series of Proofs is vaniſhed. Lay your Thoughts in the juſteſt Order, expreſs them with all poſſible Clearneſs, yet if there be many Arguments, or of various Kinds, they cannot apprehend them; Attention becomes painful; they cannot underſtand, and will not liſten.

SOME Difference in this Rule muſt however be ſuppoſed, where the Genius of the People before whom you ſpeak, is very different. The leſs improved and poliſhed an Audience is, the more needful is the Pathetick. Criticks attribute to this Difference, in a great Meaſure, the Unlikeneſs between *Demoſthenes* and *Cicero*: The *Athenians*, by Nature the moſt acute of all the *Greeks*, by a long and careful Cultivation of Arts, had become in general attentive, curious, and judicious: Whereas the *Romans*, engaged from the Birth of their State in perpetual Wars, had not until very late applied themſelves to Arts and Sciences, and were of Conſequence far

far leſs polite and diſcerning; which made it requiſite for an Orator here to direct himſelf more to the Paſſions, than was needful at *Athens*, more perhaps than would have pleaſed there. Not that the *Greek* is really leſs pathetick, but he concealeth it more, and interweaveth more and cloſer Arguments.

THIS Kind, the Pathetick, ſeems more eſpecially requiſite, where the Deſign of the Speaker is to vindicate and recommend the Cauſe of Religion and Virtue. Inſtruction is indeed the firſt Thing neceſſary, to which Purpoſe the Pathetick is uſeleſs, nay improper. But that Part is uſually not difficult.

THE natural Notions of Mankind lead them ſo ſtrongly to diſtinguiſh what is good, that ſhort Directions, few Proofs are ſufficient: The Hardſhip is, to engage them heartily in the Purſuit of that which they know and acknowledge to be right. Here it is, the Orator is to open the whole Sails of his Eloquence, to wake, to rouze, to ſhake the Soul; to hold out Rewards and Puniſhments, Promiſes and Threatnings, alternately to encourage and terrify, to raiſe Joy, Sorrow, Fear, Shame, Hope, Anguiſh, Remorſe. To ſearch the deepeſt Receſſes of the Heart. To enter as it were into the Soul, and like the ſacred Orator [*a*], to make a Governor amid all the Pomp and Power of his Office, hardened beſides, and grown old in Sin,—to make him tremble [*b*]. For the Paſſions ſtanding for the moſt part in Oppoſi-

[*a*] St. PAUL. [*b*] FELIX TREMBLED.

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tion to Virtue, you muſt find a Counterpoize to them in---Paſſions: Without theſe, Reaſon is a weak Sovereign, without Forces: In gaining her you gain only a Name, a Shew of Authority; Power and Activity are on the oppoſite Side.

WHAT hath been ſaid ſeems to prove unanſwerably the Truth of a Point beforementioned, the Uſefulneſs and Neceſſity of ſpeaking to the Paſſions; a Point which I now return to, becauſe there are many who aſſert, that an Orator ſhould ſeek to prove only, not to move; a Miſtake the more dangerous, as it ſets out upon a worthy Principle, the Love of Truth, and can recommend itſelf by the Sanction of great Names. But ſurely the Patrons of this Opinion forget that Paſſion belongeth as truly to the Nature of Man as Reaſon; and however abuſed, and by that Abuſe rendered pernicious, was given for uſeful Purpoſes, and is capable of anſwering them. What then, ſhall we totally reject it;---or rather ſhould we not apply ourſelves to regulate it? There is beſides a View in which this Matter hath not, as I remember, been conſidered, and yet I think it may help in throwing Light upon it.

MEN have generally looked upon Reaſon as wholly diſtinct from, indeed for the moſt part as oppoſite to Paſſion: Becauſe the Conſequence of ſuch Oppoſition is exceedingly bad when it doth happen, they regard them only in that Light of Oppoſition. Wherein there is a Miſtake: For undoubtedly very often, I might ſay

for

for the moſt part, there is an intimate Connexion between them; ſo that you cannot make any ſtrong Impreſſion upon one, without affecting the other. An Inſtance may beſt explain my Meaning.

DEMOSTHENES undertakes to ſtir up the *Athenians* to make Head againſt *Philip*, at that Time preparing to invade them. Suppoſe the Orator to have delivered his Sentiments on this Occaſion in the plaineſt, moſt unadorned Manner, muſt not the bare Enumeration of *Philip's* former Actions, of his Fraud, Diſſimulation, of his having corrupted their Allies, their own Magiſtrates and Orators, much more the Relation of his many dark Deſigns and Plots to rob them of their Glory, their Territory, their Liberties, have raiſed violent Indignation in their Breaſts? Was it poſſible to produce the ſeveral Arguments offered by the Conjuncture, ſo as juſt to render them intelligible, without working this Effect?

Let us now ſay, that you on the other hand aim at ſtriking the Paſſions only: If you do this with Skill, you muſt, without deſigning it, convince. Here alſo the ſame Orator furniſheth an Example.

Intending to inflame the Minds of his Hearers with Hatred againſt *Æſchines*, his Adverſary, he deſcribes the Character of this Man; his Youth infamous, his Manhood factious, mean, flagitious; adds Venality, Calumnies, Treachery, complicated Treaſons; he paints amplifies, inveighs:—Now do not theſe Charges

by kindling Indignation, Averſion, Horror againſt his Accuſer, tend directly to acquit himſelf? Could you feel any of theſe Paſſions without an Inclination to believe the Innocence of the accuſed? And, doubtleſs, they had an actual Influence in the Event.

I MIGHT eaſily point out the Source of this Miſtake, by recurring to the Reaſoning in my laſt Lecture, the evil Habit there mentioned, of conſidering the Underſtanding, and Will, and Paſſions, not only as diſtinct Actions of the ſame Agent the Mind, but as diſtinct Agents; whence that imaginary Independence, Rivalſhip, Enmity, ſo much and confuſedly talked of: But I ſhall not now return to metaphyſical Diſquiſition, in which I fear I may have been thought to have then dwelt too long. This Inference is clear and ſufficient to my Purpoſe: "We "ſhould not ſeek imprudently to ſeparate what "Nature hath framed inſeparable. The Art "of Perſuaſion preferring Reaſon, cannot yet "reject Paſſion, becauſe very often the cloſeſt "Reaſon neceſſarily affecteth Paſſion; the "deepeſt Pathetick convinceth Reaſon."

IT remains, to finiſh my Deſign, that I ſhould point out ſome Cautions, very uſeful to be obſerved in Attempts to move the Paſſions.

Firſt, "CONSIDER well whether the Point "you are to diſcourſe upon requires or may "admit of the Pathetick." It is obvious, that there are many Subjects which do not; the Value of one, its Circumſtances, Nature may render that Treatment improper. For certainly, nothing

nothing can be more diſguſting to an Audience than to obſerve a Speaker torturing himſelf and them, in order to affect them mightily on a Subject of ſmall Importance. As again, it muſt be an unpleaſing Diſappointment to be paid with Exclamations and Vehemence of Sound, where they expect ſolid Argument. The Rule is, reflect thus within yourſelf before you begin;

"If another were to ſpeak on this Point, "how would I wiſh him to treat of it?" "Should I deſire to be inſtructed or moved, "pleaſed or convinced? Act thou accordingly."

Another material Obſervation not always adverted to is, that "The principal Regard "ſhould ever be paid to Reaſon. To per-"ſuade, you ſhould convince." Conviction indeed need not, nay cannot always be brought about by a Chain of ſtrict Argument, which few can perfectly comprehend, and yet fewer are diſpoſed to liſten to: But in all Caſes the Groundwork muſt be, Reaſon. This ſhould be the Baſis; upon which you may raiſe whatſoever you think conducive to your Purpoſe, of Ornament or Pathetick; but this it is, which muſt give Strength and Conſiſtence to your Diſcourſe. Without this, the moſt enlivened and moſt magnificent Oration is but like thoſe Fabricks which appear ſometimes in the Clouds, that the firſt Blaſt of Wind diſperſeth into ſhapeleſs Air.

The Ground of this Remark is in human Nature. We are conſcious that Reaſon is the governing Principle of our Nature, that we

ought to be directed by it alone. It is true, we often prefer Paſſion, we often follow it in Contradiction to Reaſon: Yet we well know, that in ſo doing we err. Hence we look upon it as a Kind of Indignity, that others ſhould appeal directly to our Paſſions; we regard them as Perſons who ſeek to take Advantage of our Weakneſs; who deſpiſe, or mean to deceive us.

HENCE follows a third Rule: "Let your "Addreſs to the Paſſions be as ſhort as it con-"veniently may, for two Reaſons," both upon the laſt mentioned Account, that you may beſtow more Time and Care upon the rational Part: And likewiſe, becauſe, Nothing more quickly tires and diſguſts than Addreſſes of this Sort. The Paſſions, as we have ſeen, were given to rouze us from Indolence, to make us active and enterprizing. Hence they are quick, lively, powerful, but ſoon ſubſide. And this was graciouſly ordained, that having anſwered their End, they might become weak, and eaſily manageable by Reaſon. Wherefore, "Follow "Nature. Seek not to keep long in Motion a "Spring formed for quick, but ſhort Action."

ACCORDINGLY, we find in the beſt Writers, that the Paſſages, which affect us moſt, are not long and laboured, but ſhort ſudden Strokes, like Flaſhes of Lightning that juſt ſhine and vaniſh. It would be eaſy to bring Inſtances hereof from both the *Greek* and *Roman* Orators: But for the Sake of Conciſeneſs, I ſhall mention only

only ſome few from a Poet, who excelleth all others in theſe ſhort and delicate Touches.

SPEAKING of the Weakneſs of *Orpheus* in looking back on *Eurydice*, he hath this very affecting Turn [*c*],

Cum ſubito incautum dementia cepit amantem,
Ignoſcenda quidem, SCIRENT SI IGNOSCERE MANES.

THE following in *Eurydice's* Speech is not inferior [*d*],

Invalidaſque tibi tendens, heu non tua! *palmas.*

MUCH of the ſame Kind is that beautiful Repetition concerning *Caſſandra* taken Captive [*e*],

Ad cœlum tendens ardentia lumina fruſtra;
LUMINA, *nam teneras arcebant vincula palmas.*

WHAT a fine Image of Melancholy do theſe two Lines preſent [*f*],

TE, *dulcis conjux,* TE *ſolo in littore ſecum,*
TE, *veniente die,* TE, *decedente, canebat.*

[*c*] When ſudden Madneſs ſeiz'd th' uncautious Lover,
Madneſs, to be forgiv'n,—could *Hell forgive.*
[*d*] Stretching to thee her feeble Arms, alas!
No longer thine!
[*e*] Raiſing in vain to Heav'n her ſparkling Eyes;
Her Eyes, for Fetters bound her tender Hands.
[*f*] THEE deareſt Conſort, on the lonely Shore
He ſung; with riſing Morn, with ſinking Day,
Thee, ſolitary ſung.

SUCH alſo is that of the young *Greek*, who, having followed *Evander* from *Argos*, was killed in *Italy*, [*g*]

Et dulces moriens reminiſcitur Argos.

IN the Deſcription of the Murrain, what a moving Circumſtance is the following, [*h*]

It triſtis arator
Mœrentem abjungens fraternâ morte juvencum,
Atque opere in medio defixa relinquit aratra.

AND this of *Dædalus*, which I know not whether it can be paralleled in any Poet, [*i*]

Tu quoque magnam
Partem opere in tanto, ſineret dolor, Icare, haberes;
Bis conatus erat caſus effingere in auro,
Bis patriæ cecidere manus.——

OF this Kind is the Queſtion of King *Lear* to *Edgar* diſguiſed as a Lunatick;

" What, have his Daughters brought him to this Paſs?
" Could'ſt thou ſave Nothing? Didſt thou give them all?"

[*g*] And his lov'd *Argos* recollects in Death.

[*h*] Sorrowful
Departs the Hind, disjoining from the Yoke
The Steer that mourns his Brother's Death, and fix'd
In the unfiniſh'd Furrow leaves his Plow.

[*i*] Thou too, O *Icarus*, did Grief permit,
A Place in this illuſtrious Toil hadſt found;
Twice he eſſay'd to frame in living Gold
Thy Fall untimely, twice the Father's Hands
Sunk down.- ——

AND

AND this of *Macduff*,

" HE has no Children."

PITY indeed is the moſt difficult of our Paſſions to be long kept up: It is eaſily raiſed and ceaſeth inſtantly. For which Reaſon we may obſerve, that ſuch Tragedies as turn chiefly upon Terror, pleaſe more than thoſe which are calculated to move Compaſſion: The Impreſſion is ſtronger and more laſting. Thus we prefer the *OEdipus* of *Sophocles* before his *Electra*, and yet more before his *Philoctétes*: As indeed this ſeems to give that Writer the Advantage over *Euripides*, who excells in the tender Paſſions.

FOR this Reaſon *Shakeſpear* is not only the firſt of our Tragick Poets, but I am inclined to think him, with all his Faults and Irregularities, the nobleſt Genius in that Form of Poeſy which ever appeared. I doubt, whether human Invention can deviſe a Scene of more ſtriking aſtoniſhing Horror, than that which is wrought up from the Death of *Banquo*,—*The* TABLE'S FULL."

A FORMER Obſervation leads to a fourth Rule; " In ſpeaking to the Paſſions, as " much as poſſible conceal your doing ſo." It ſhould be perceived only by the Effects, otherwiſe it appears like a Deſign to deceive, and puts your Hearer on his Guard. To this Purpoſe a *Greek* Critick [*k*] recommends the Uſe of the Sublime, as hiding the other in its ſuperior Brightneſs.

BUT

[*k*] LONGINUS.

BUT there is nothing more carefully to be avoided, more deſtructive of the End propoſed in ſpeaking to the Affections, than Elegancies and Prettineſſes, fine turned Periods and glittering Conceits.

IN the midſt of the deepeſt Affliction, or moſt violent Anger, we meet with Perſons in the Tragedies of *Seneca*, declaiming for ſeveral Lines together, in all the ſententious Wiſdom of a Stoick: And our own Poets do not ſcruple to introduce an Heroe expiring with a florid Similè in his Mouth [*l*]. The Writings of *Seneca* the Philoſopher, the younger *Pliny*, and the Declaimers of the lower Empire, together with Crowds of Moderns, have been before taken Notice of, as abounding with Beauties of this Sort. But as in Life, ſo in Writings, Excellence conſiſts in following Nature; and without Doubt ſtrong Paſſions expreſs themſelves in the moſt unſtudied and the leaſt artificial Manner.

THIS is ſo true, that not only Gaiety and Gawdineſs, falſe Decorations of Style, but even the true Ornaments are little ſuited to the Pathetick. The Sentiments ſhould be ſuch as flow naturally from the Paſſion, and the Words ſuch as the Hearer may be likely to paſs by unnoticed, that is, eaſy and ſimple.

HEREIN it is, that the *Greek* Poet hath far excelled all his Followers. He, that is ſo elevated in his Sentiments, ſo lofty in his Style, that deſcribeth a Battle or Storm in Numbers as

[*l*] See the Death of *Montezuma* in the *Indian Emperor*, &c.

ſounding

ſounding and rapid as the Images which he preſenteth, is here humble, and plain, and unadorned. If you would form a right Notion of his Excellence herein, compare the Complaints of *Euryalus's* Mother, or thoſe of *Evander*, occaſioned by the Death of their Sons, with the Lamentations of *Hecuba*, or with that which is ſuperior to every thing of the Sort, the Lamentation of *Andromachè* when *Hector* was killed; you will ſee how far the ſtrongeſt Efforts of the moſt curious and beautiful Art fall ſhort of Nature.

And in this Reſpect: *Laſtly*, There is one Fault very common, againſt which we can never be too well prepared; that is, "The "perſiſting in a pathetick Strain before an "Audience entirely unmoved." In which Caſe a Speaker not only diſguſts and tires, but never fails to become ridiculous. If one ſpeak off-hand, or from Memory, he may eaſily perceive how the Audience is affected by viſible Marks in their Countenance and Behaviour: If he find them liſtleſs and unconcerned, he may lower his Tone, he may ſhift his Sails, and change his Courſe: But where you rely on a ſtudied Diſcourſe, this is impracticable; you have engaged in a Career which you muſt finiſh, however diſgraceful. For this Reaſon, an [*m*] eminent Writer of our own hath laid it down as a Kind of general Rule, not to attempt moving the Paſſions in a premeditated Diſcourſe, becauſe the odds are that you fail.

[*m*] Dr. Swift, Vol. 1ſt.

But

BUT he ſeemeth to have carried this Matter too far. This Effect indeed his Argument ought to have, to make Men exceedingly careful what they offer to the View of the Publick: If you never attempt to move the Paſſions, you can be at beſt but a tolerable Speaker: If you perſiſt in unſucceſsful Attempts, you become ridiculous. But between theſe two, there are various Degrees of Excellency, to which we may and ſhould aſpire.

THE beſt Advice which occurs to me in the Point is this; "Engage in no Cauſe but ſuch "as you approve of: Study it thoroughly. Be "ſincere. Poſſeſs yourſelf with the Paſſion "you would raiſe. Never ſit down to write, "nor ſtand up to ſpeak but under this Impreſ-"ſion." By theſe Means, you may hope to unite the Juſtneſs and Correctneſs of Study to the Force and Fire of extemporary Elocution. You ſhall at the ſame Time pleaſe and convince, inſtruct and affect, become Maſter both of the Underſtanding and Paſſions of your Hearers.

LECTURE the Twelfth.

Of ELOCUTION, *or* STYLE.

ELOQUENCE, as it addreſſeth itſelf to the Senſes, cometh next to be conſidered—in this View, comprehending chiefly Elocution, or Style. Pronunciation, the other Part, I ſhall take an Occaſion to treat of hereafter [*a*].

HERE, as in other Matters, the ſureſt Way of determining what is right and what is faulty, is to have always in View the End and Deſign. Now the great End of Language, being to communicate our Sentiments for the Inſtruction or Perſuaſion of other Men, it is manifeſt, that the firſt and moſt neceſſary Property is *Clearneſs*: Whatever renders it very difficult or dark, ſo far contradicteth its original Intention.

HENCE it appears, that we ought to employ ſuch Words as common Uſe hath made known and familiar.

FOR the ſame Reaſon, our Language ought to be *pure*. Becauſe, whatſoever departs from the true Standard of the Tongue is ſo far dark. It is, beſides, offenſive on another Account, be-

[*a*] Lect. 22d.

traying

traying either Want of Knowledge, or a low and bad Education.

THE ſame Principle leads to a third Rule. "As far as the Genius of the Language admits, "range Words in their natural Order." For harſh and bold Tranſpoſitions always occaſion Perplexity in the Hearer. To this Fault the Writers of the *Roman* Language ſeem peculiarly liable.

ANOTHER Fault oppoſite to Clearneſs, which modern Tongues, more than the antient, our own perhaps more than the others, eaſily fall into, is "Equivocal Expreſſion;" when mentioning different Perſons or Things, it is not always plain which you mean, but the ſame Action or Attribute may be aſcribed equally to either. This Fault ſhould be carefully avoided.

FROM theſe Principles it followeth, that we ought to ſhun all obſolete Words; new Phraſes which Caprice is for ever introducing; all low Expreſſions; conceited, far-fetched, and affected Manners of Speech.

IT might appear ſuperfluous to recommend *Clearneſs*, which is the firſt and moſt obvious Quality requiſite in Speaking or Writing, if Obſcurity were not a very common Fault: Nay, and great Perſons among the Antients, who beſtowed incredible Pains upon this Article of Style, are juſtly charged with it. But we ſhall ceaſe to wonder hereat, if we reflect, that there are other Cauſes of Obſcurity, beſide thoſe mentioned. Such as regard the Thought alone I ſhall not inſiſt upon, as being foreign to the preſent

preſent Deſign. Within our own Subject there is a principal one,—" The Ambition difficult " to be ſuppreſſed by the beſt Genius, of throw- " ing what one has to ſay out of the common " Form, of raiſing it above the Level of fami- " liar Dialect, and of drawing the Notice and " Attention of the Hearers."

NOT ſeldom, the Harmony and Sound of Periods are the Speaker's Object. The Thought becomes darkened by a Multitude of Words; an Exuberance of Leaves concealeth the Fruit: This among the *Greeks* was named the *Aſiatick* Style; to which was oppoſed the *Attick*, being pure, terſe, and properly conciſe.

BUT the principal Cauſe of Obſcurity in Perſons of good Talents, is that mentioned by *Horace* [*b*],

" I aim at Shortneſs, and become obſcure."

They labour to compact their Senſe ſo cloſely, and wrap it up in ſo few Words, that it is difficult to unfold it. Their Writings reſemble an Army, whoſe Ranks are ſo cloſe, that they cannot weild their Arms. They contain valuable Treaſures which you cannot well get at; like one who is poſſeſſed of great Wealth, but conſiſting wholly in Jewels; very rich, but not for common Uſe. This is in ſome Degree the Character of *Thucydides* and *Tacitus*. A Fault, which although ſpringing from an excellent Cauſe, ſuch as indeed is not to be often appre-

[*b*] ——*Brevis eſſe laboro,*
Obſcurus fio. De Arte Poet.

hended,

hended, yet ſtill it were better that we ſhould avoid.

THERE is likewiſe another Kind of Brevity, which renders Writings obſcure, more dangerous, becauſe more frequent, not through ſuperabundance of Senſe and Parſimony of Words, but through an Affectation of Elegance. Here, the Speaker affects to give to every Sentiment a quick, briſk Turn; and contracts his Expreſſion, to make it lively and pointed. Theſe Perſons lead you on from Prettineſs to Prettineſs, through a Courſe of Antitheſes, a friendly Strife of Words, through a String of Riddles, which have juſt Myſtery enough to afford you Pleaſure in finding them out; like the Shepherdeſs in one of our Poets, [*c*]

"But feigns a Laugh to ſee me ſearc haround,
"And by that Laugh the willing Fair is found."

This is *Pliny*, *Seneca*, and *Florus*.

WE may compare the Diſcourſe of the great Speakers of Antiquity to a River, ſometimes flowing in a ſtraight Line, again winding, here ſwift, there ſlow, as the Ground directs; but always clear, majeſtic, and full to the green Verge: On the contrary, the Speech of theſe others is a Torrent rolling over Pebbles, broken among Rocks, tumbling down Caſcades, here and there pretty enough, but rattling, ſhallow, and muddy by its own Agitation.

[*c*] POPE's Paſtorals.

THUS

THUS Diſcourſe muſt be clear——That, however, is not enough. It ſufficeth, indeed, for Inſtruction: But an Orator muſt aim at more; in Truth he hath no other way of certainly arriving at that, but by aiming at more: For what avails it to be clear, unleſs I can make you think it worth your while to attend? However intelligible I be, importeth not; for you will not underſtand unleſs you liſten, and you will rarely liſten if I be no more than intelligible. The Orator muſt therefore *pleaſe* and *move*. He muſt, to Perſpicuity, add Ornament. This openeth to us a very large Field. It would be impoſſible to comprehend all Particulars: I ſhall ſpeak briefly of thoſe which ſeem to be of moſt Importance, or have been leſs copiouſly treated of.

BUT the remaining Part of this Diſcourſe I ſhall confine to one Particular, introductory to the reſt, and very uſeful to be conſidered; becauſe it may preſerve, from a Fault, the more dangerous, as deceiving under the Appearance of Beauty, and by that Means very incident to young Perſons, who are readily caught by Show and Splendor.

IT is an Obſervation of *Ariſtotle*, which I have formerly mentioned, that the firſt Kind of Writing, the moſt antiently uſed, was Poeſy. Hence, they who firſt began to compoſe Diſcourſes in Proſe, which in *Greece* happened about the Time of the *Perſian Cyrus*, finding Poeſy in Poſſeſſion of the publick Eſteem, in Compliance therewith, retained the Expreſ-

ſion

ſion of Poeſy, although they had departed from its Numbers; which Manner continued long; and, according to him, was that of *Gorgias*, who was Co-temporary with *Socrates*: And this Fact is confirmed by ſome little Fragments of that Sophiſt remaining at this Day, which are pompous and poetical. Now this, he obſerveth, was an Error. The tragick Poets themſelves found it neceſſary to lower the majeſtick and grand Elocution which the Muſe hath hitherto made uſe of; and, in order to render their Dialogue natural, invented Iambicks, a Meaſure approaching to Proſe; a convincing Argument, that Orators ſhould avoid the Style peculiar to Poets.

IT muſt be confeſſed, however, that this Fault, if I may venture in all Caſes to name it ſuch, remained always among Writers, both good and bad; although from different Cauſes. The former having their Imagination filled with the Grandeur of their Subject, and being exceedingly deſirous to impreſs due Conceptions of it upon the Reader's Mind, ventured beyond the Bounds of their Art, and roſe into Expreſſions too high and ardent: Inſtances whereof may be obſerved in *Plato* and *Longinus*, in *Livy* and *Tacitus*.

THE others, finding admired, and admiring the Elevation of Poeſy, endeavoured to copy out in Proſe, her Ornaments; not conſidering, that They are Beauties of different Kinds, and the Embelliſhments of the one deform the other. This was the Caſe of Writers in the Decline

Decline of the *Roman* Empire, and is that of Multitudes among the Moderns.

BESIDES, they found it much eaſier to ſcatter over a Diſcourſe Flowers here and there, than to give it throughout, its due Spirit, Strength, and Connexion.

IF you ſhould aſk, as ſome have done, "What is the Ground of this Diſtinction? "Why ſhould not that which pleaſeth in one "Kind of Writing, pleaſe in another?" the Anſwer is eaſy: The Ends are entirely different, of Courſe the Means.

[*d*] THE chief *End* of Poeſy is to pleaſe: Inſtruction indeed contributes, is often neceſſary to this End; Inſtruction then is only a ſubordinate End,—that is, the *Means*.

WHEREAS in Eloquence the Reverſe hereof obtains: Its chief End is to inſtruct; and Pleaſure being often a neceſſary Mean to Inſtruction, becomes here a ſubordinate End. The Truth of this Diſtinction appears from hence; that Poeſy, although it ſhould be inſtructive, yet if it do not pleaſe, is never in Eſteem as a poetick Work; ſo that Pleaſure is its chief End. On the other Hand, let a Piece of Eloquence pleaſe: if it convey no Inſtruction, it cannot be held in Eſteem; a Proof, that Inſtruction is its principal End. The Ends of each being thus fixed, point out the Means,

[*d*] Totumque illud ſtudiorum genus ad oſtentationem eſt comparatum; præter id quod *voluptatem* SOLAM *petit*, &c. QUINT. lib. x. chap. 1. (de Poetis loquitur.)

and demonſtrate that they ought not to be confounded.

THE Style of Poets is that of certain Numbers returning, in the ſame Cadence, at ſtated Intervals. This Harmony having both Variety and Rule, is agreeable to the Ear, fitted to an Art, the Deſign of which is to pleaſe. But in ſerious Speech, ſuch Harmony would be offenſive. For where the View is to inſtruct, it muſt appear too much ſtudied, an Indication of ſome Lightneſs or trifling Diſpoſition in the Speaker. Hence we are offended at the Cadence of Verſe in a Proſe-work, becauſe it is not expected, and thus diſappoints the Ear.

WE find no leſs Difference between theſe two Kinds of Writing in many other Reſpects, ſome of which, chiefly with Regard to the Point in View, *Style*, I ſhall briefly enumerate.

THE Method uſed by an Orator ſhould be natural; all Parts ſhould be diſpoſed as much as may be in the juſteſt Order, both Sentiments and Words: This Regularity tends to perſuade, hath the Simplicity and ingenuous Air of Truth. Now Poets are by no Means tied down to this Exactneſs; nay it is fit, that they ſhould depart from it, preferring that Diſpoſition which may ſtrike the Fancy and Ear moſt agreeably.

THE Poet generally makes Choice of the moſt ſounding Words, the moſt pompous Expreſſions, as moſt conducive to Harmony: The Orator is required rather to avoid ſuch, as approaching to Affectation. The Poet is allowed

to

to frame new Words, to revive old, that he may pleaſe by Novelty or a venerable Air of Antiquity: Such Licences are forbidden to the Orator, becauſe not readily underſtood and uncouth,

Again. The Poet is obliged to raiſe his Style above that of Converſation, and make it in Contexture and Colour altogether different: The Orator is for the moſt part to come near to, never to ſeem induſtriouſly to avoid it. The Poet is allowed to tranſgreſs the Bounds of ſtrict Truth; to raiſe his Images beyond Nature; to heap Ornaments upon Ornaments; to crowd and vary his Figures, uſing the ſtrongeſt and moſt bold; to ſport in Allegories; to wander in Digreſſions; entertain with Compariſons; enliven with Alluſions: His Tranſitions may be quick; Metaphors may ſhine in every Line; he may extend Deſcriptions, introduce as many Perſons ſpeaking as he pleaſeth, create Perſons who never had Being; in ſhort, he may employ every Art, that can give Life, and Spirit, and Fire to his Work; Fable, Sentiment, Figure, Painting, Harmony, ſonorous, copious, glowing Expreſſion.

In all which Particulars, the Orator is reſtrained to much narrower Limits. He muſt confine himſelf to Truth, at leaſt to the ſtricteſt Probability; muſt be exceedingly ſparing in Digreſſions; his Tranſitions ſhould be uſually nice, and almoſt imperceptible; his Compariſons tend only to illuſtrate; he ſhould rarely venture into Allegory; his Metaphors ſhould

not be frequent, ſeldom bold; Hyperboles are very dangerous to him; Deſcriptions ſhould be ſhort, and introduced only where they ſeem neceſſary; his whole Style ſhould be pure, clear, modeſt in its Ornaments, removed, if poſſible, from all Appearance of Art, and ſeeming to flow naturally from the Occaſion.

As a Kind of Illuſtration of what hath been ſaid, a little Specimen of this Difference, obſerve the following Paſſage that I have ſomewhere met with, in which the whole Senſe is taken exactly from the *Roman* Poet, and the Expreſſion ſo varied, as to convey the Image contained in his Verſes with ſomewhat of their Spirit, in the Language of Proſe.

Sicut in vaſtâ, qualis eſt hæc noſtra, civitate, ſi forte accendantur, ut ſunt mobiles, plebis animi, it primo murmur incertum, dein atrox clamor; hinc currunt ad arma, vis vi repellitur: Sin aſſurgat vir ſapientiâ et virtute præclarus, extemplo ſiletur; Ille compeſcit iras, docileſque animos flectit fingitque.

THE Original, which moſt of you probably recollect, ſtands thus [*e*]:

Ac veluti magno in populo cum ſæpe coorta eſt
Seditio, ſævitque animis ignobile vulgus,
Jamque

[*e*] As oft when Striſe divides a num'rous State,
And the fierce Rabble catch the factious Heat,
Stones

Jamque faces & saxa volunt; furor arma ministrat:
At pietate gravem et meritis si forte virum quem
Conspexêre, silent, arrectisque auribus astant:
Ille regit dictis animos, et temperat iras.

I SHALL not detain you with a Comparison of each particular Expression in these two Passages, which I think it better to leave to your own Observation. Instead of this minute Detail, it occurred to me as much better, to lay before you an Instance more at large, and in our own Language: With which View, I have prepared the same historical Event, related in the Manner first of an Orator, then of a Poet. Although the Strokes be less bold, and the Colouring much fainter, than in corresponding Passages, which might be gathered out of the Works of the Orators and Poets of Antiquity; yet, if the Proportions be kept and the Characters rightly marked, this, however rude Workmanship, may answer the End proposed, and shew the Difference between the two Manners described. The Usefulness whereof, the Advantages arising to Eloquence from the Study and judicious Imitation of the Poets, I shall take Occasion to shew at large hereafter [*f*].

THE Fact I have chosen to relate in these two Ways might appear incredible, if a parallel

Stones fly and Torches;—Fury Arms supplies;
But if they see an honour'd Sage arise,
In Act to speak; they turn and list'ning gaze;
He rules their Spirit, and their Rage allays.

[*f*] Lect. 16 and 17.

Event had not happened before, in one of our own Colonies, at *Port-royal* in *Jamaica* [g]. And a Perſon then preſerved in the ſame wonderful Manner, returned to theſe Iſlands, and lived here many Years, well known, and an Object of great and juſt Curioſity. But I proceed to the Relation itſelf, which runs thus in the Style of an Orator.

THE Plains, in which *Lima*, the capital City of *Peru*, is placed, are the moſt beautiful in the World. They are of vaſt Extent, reaching from the Foot of the *Andes* or Cordelier-mountains, to the Sea; and are covered with Groves of Olive-trees, of Oranges, and Citrons; watered by many Streams; one of the principal among which, waſhing the Walls of *Lima*, falls into the Ocean at *Callao*; in which latter Place is laid the Scene of the enſuing Hiſtory.

To this City Don *Juan de Mendoza* had come over with his Father from old *Spain*, yet an Infant. The Father, having born many noble Employments in *Peru*, died much eſteemed and honoured, rather than rich. This young Gentleman had in early Youth conceived a very ſtrong Paſſion for Donna *Cornelia di Perez*, Daughter to a very wealthy Merchant, who dwelt in the City of *Callao*, at that Time the beſt Port in the whole weſtern World.

BUT although the young Lady, who was reputed the moſt accompliſhed Perſon in the *Indies*, returned his Affection; yet he met with an inſuparable Difficulty in the Avarice and in-

[g] See Philoſoph. Tranſactions, No. 209.

flexible

flexible Temper of the Father; who, preferring Wealth to every other Conſideration, abſolutely refuſed his Conſent. At length, the unfortunate Lover ſaw himſelf under a Neceſſity of returning to his native Country, the moſt miſerable of all Mankind, torn away for ever from all that he held moſt dear.

He was now on board, in the Port of *Callao*. The Ship ready to ſail for *Spain*. The Wind fair. The Crew all employed; the Paſſengers rejoicing in the Expectation of ſeeing again the Place of their Nativity. Amid the Shouts and Acclamations with which the whole Bay reſounded, *Mendoza* ſate upon Deck alone, overwhelmed with Sorrow, beholding thoſe Towers, in which he had left the only Perſon who could have made him happy, whom he was never more to behold: A thouſand tender, a thouſand melancholy Thoughts poſſeſſed his Mind.

In the mean Time, the Serenity of the Sky is diſturbed; ſudden Flaſhes of Lightning dart acroſs, which encreaſing, fill the whole Air with Flame. A Noiſe is heard from the Bowels of the Earth, at firſt low and rumbling, but growing louder, and ſoon exceeding the roaring of the moſt violent Thunder. This was inſtantly followed by a trembling of the Earth: The firſt Shocks were of ſhort Continuance; but in few Moments they became quicker, and of longer Duration. The Sea ſeemed to be thrown up into the Sky, the Arch of Heaven to bend downwards. The Cordeliers, the higheſt Moun-

tains of the Earth, ſhook, and roared with unutterable Noiſes, ſending forth from their burſting Sides Rivers of Flame, and throwing up immenſe Rocks. The Houſes, Arſenal, and Churches of *Callao* tottered from Side to Side, at laſt tumbled upon the Heads of the wretched Inhabitants.

THOSE who had not periſhed in this Manner, you might ſee of every Age and Sex, ruſhing into the Streets and publick Roads, to eſcape from the like Ruins. But even there, was no Safety: The whole Earth was in Motion; nor was the Ocean leſs diſturbed: The Ships in the Harbour, were ſome of them torn from their Anchors, ſome of them ſwallowed up in the Waves, ſome daſhed on Rocks, many thrown ſeveral Miles up into the Land. The whole Town of *Callao* late ſo flouriſhing, filled with half the Wealth of the *Indies*, diſappeared, being partly ingulfed, partly carried away in Exploſion by Minerals burſting from the Entrails of the Earth. Vaſt Quantities of rich Spoils, of Furniture, and precious Goods, were afterwards taken up floating ſome Leagues off at Sea.

IN the Midſt of this aſtoniſhing Confuſion, *Mendoza* was perhaps the ſole human Creature unconcerned for himſelf. He beheld the whole tremendous Scene from the Ship's Deck, frighted only for the Deſtruction falling on his beloved CORNELIA. He ſaw, and mourned her Fate as unavoidable, little rejoicing at his own Safety, ſince Life was now become a Burthen.

FOR,

For, after the Space of an Hour this terrible Hurricane ended; Earth regained her Stability, the Sky its Calmneſs. He then beholdeth cloſe by the Stern of his Ship, floating upon an Olive Tree, to a Bough of which ſhe clung, one in the Dreſs of a Female. He was touched with Compaſſion, he ran to her Relief: He findeth her yet breathing, and raiſing her up, how unſpeakable was his Aſtoniſhment, when he beheld in his Arms, his beloved, his lamented *Cornelia!* The Manner of whoſe miraculous Deliverance is thus recorded.

In this univerſal Wreck, as it were of Nature, in which the Elements of Earth and Water had changed their Places, Fiſhes were born up into the Mid-land, Trees and Houſes, and Men into the Deep; it happened, that this Fair one was hurried into the Sea, together with the Tree, to which, in the beginning of the Commotion, ſhe had clung, and was thrown up by the Side of that Veſſel, wherein her faithful *Mendoza* was, which was one of the few that rode out the amazing Tempeſt. I cannot paint to you the Emotions of his Mind, the Joy, the Amazement, the Gratitude, the Tenderneſs:—Words cannot expreſs them.

Happy Pair! The Interpoſition of Providence in your Favour was too viſible, for any Man to diſpute your being at laſt united for ever. And O thrice happy *Mendoza*, how wonderfully was thy Conſtancy crowned, thy Merit rewarded.---Lo, the Wind is fair'! Haſte, bear with thee to thy native *Spain* this ineſtimable Prize. Return

turn, no leſs juſtly triumphant, than did formerly the illuſtrious *Cortez*, loaded with the Spoils of *Montezuma*, the Treaſures of a newly-diſcovered World.

HERE follows the ſame Piece of Hiſtory in a poetical Dreſs, in which the Manner of *Spenſer* is aimed at, with ſome Variation in the Form of the Stanza:

Inſcription; To *Doctor* EDWARD MAURICE [*b*].

O THOU, who imp'd with Praiſe the Muſe's Wing,
Yet feeble, ſtill behold with gracious Eyes
What from the Critick's Chair ſhe dares to ſing,
Unequal far I ween to ſuch emprize.
Yet ſhould'ſt thou, OSSORY, propitious ſmile,
Fearleſs, tho' weak, ſhe'd urge the bold Deſign,
Maugre foul Envy and Detraction vile;
For ev'ry Form of Eloquence is thine,
Whether high Truths thou teach in nervous Proſe,
Or Fancy's glitt'ring Wealth in tuneful Strain diſcloſe.
SUCH mitred [*i*] *Bembus* on th' *Auſonian* Coaſt,
To *Latian* Notes join'd native *Tuſcan* Rhime,
At one the Poet's and Hiſtorian's Boaſt;
Such *Vida*, [*k*] Critick ſage, and Bard ſublime.

[*b*] Late Biſhop of *Oſſory*; an excellent Preacher and Poet. Among many Performances in both Kinds, he hath left in the Hands of this Lecturer, a Tranſlation of the *Iliad* into *Engliſh* Verſe, in the Manner of *Milton*: Which, it is hoped, the Publick will ſee and approve of.

[*i*] [*k*] Two excellent Writers in the ſixteenth Century; both Biſhops in *Italy*.

Yet what avails, if Action's current ſtray,
The Poet's Song, or Preacher's Eloquence?
Thy Life is ſtill more perfect than thy Lay,
And Manners add new Energy to Senſe.
Here, Sons of ALMA, look, here emulate;
For Genius few, but all may Virtues imitate.

I.

" Ye Plains adorn'd in Nature's laviſh Pride,
" Where Spring and Autumn ever-ſmiling dwell,
" Thou Stream, whoſe Waters faſt by *Lima* glide,
" Imperial City, take my laſt Farewel:
" Oft ſtraying on thy Banks thro' Citron Groves,
" The fair CORNELIA heard my tender Pain,
" With Smiles and Bluſhes heard: (Ill-fated Loves
" Which Parents ſtern forbid and Avarice mean!)
" Pity a Wretch from ev'ry Comfort torn,
" And driv'n to native Soil in Baniſhment forlorn.

II.

" AND ye rich Tow'rs of *Callao*, that incloſe
" The faireſt Maid e'er ſeen by mortal Eyes,
" Late Scene of Joy now chang'd to bitter Woes,
" Receive my laſt Adieu, theſe parting Sighs.
" Thou Sun, this World's long worſhip'd God ſupreme,
" Outcaſt of thy bleſt Land, ſad Imp of Woe,
" Why linger I beneath thy unfelt Beam,
" Bereft of Life, of her?---Ah, there beſtow

" Thy

" Thy choiceſt Gifts, Health, Joy; if ſuch there be,
" Laſt grant her Love a Youth, more fond, more true than me."

III.

THUS from the Ships tall Deck MENDOZA mourn'd,
His Eyes on *Callao* fix'd: Beneath reſound
The buſy Crew; for ev'ry Boſom burn'd
To reach *Iberian* Shores, ſweet natal Ground:
As Bees that to provide new Seats prepare,
With hoarſe mix'd Hum and ruſtling Pinions, — crowd,
The Straw-built Dome reſounds; they mount in Air,
Eager for flight, and hang a living Cloud.
Kind Zephyrs breath, Sails open, Streamers fly,
The Shores, the Ports, the Streets rebound the Sailor's Cry.

IV.

WHEN ſudden ſhifts the Scene.---Dire Sights aſtound
All Hearts: From op'ning Skies red Lightnings gleam,
Still burſting quicker; till Heav'n's Convex round
Envelop'd, ſeems one Canopy of Flame.
Deep hollow Rumblings roll thro' Earth's dark Womb,
Like Billows breaking on a diſtant Shore;
Low-murmuring firſt, but louder ſoon become
Than volly'd Thunder, or *Bellona's* Roar.

The

The *Cordelliers* their Entrails, molten Stone
And Metals, hurl on high; the burning Caverns groan.

V.

THEN *Callao's* Domes and *Lima's* princely Tow'rs
All glitt'ring with *Potoſi's* precious Ore,
Quake on the waving Ground, like ſlender Flow'rs
That tremble at the Blaſt of *Eurus frore*;
This Way and that they bend, 'till looſen'd quite
The maſſy Fabricks tumble down; beneath
In pond'rous Ruins whelming many a Wight,
That wanted Care, or Speed, to ſhun ſuch Skaith:
Ah, ſlain unweeting! ſome retir'd from Day
In ſilent Slumber; ſome o'erEv'ning Banquet gay.

VI.

THEN might you ſee the Crowds diſtracted roam,
Thronging thro' Streets to Fields and open Air,
For Safety flying from their treach'rous Home.
Here Mothers at the Breaſt their Infants bear:
Round the ſad Huſband's Neck with vain Embrace.
There cling new-marry'd Dames, whilſt up and down
Virgins and hoary Sires with frantick Pace
Totter: Beneath their Footſteps rocks the Town.
Their laſt Relief in Pray'r, to Heav'n they call
With late Devotion; one huge Ruin ſwallows all.

VII.

VII.

NIGHT wraps all Nature in her pitchy Robe;
Fame ſays, the yawning Graves gave up their Dead.
Forth iſſue Spectres o'er th' aſtoniſh'd Globe,
Indians, who by *Spain's* cruel Av'rice bled,
Theſe, with dire Goblins in the wild Uproar,
Combin'd, the craſhing Elements confound,
Shake the curs'd Land yet red with guiltleſs Gore,
And mix loud Yellings with the Whirlwind's ſound;
Dreadful Avengers! And with fell Delight
Their proud Oppreſſors whelm in Gulphs of endleſs Night.

VIII.

EARTH, by contending Min'rals inly torn,
Yawns wide; Part ſink into her Bowels drear
Ingulft; Part upwards by Exploſion born
Are hurl'd aloft through the tormented Air,
Then Piece-meal fall. Old Chaos ſeems again
Returning, Earth and Ocean lie confus'd;
Rich Works of Art float on the diſtant Main,
And ſcatter'd Ships on Mid-land Rocks are bruis'd.
Their Cloud-top'd Brows th' eternal *Andes* bend
To boiling Ocean's Brim; and Seas to Heav'n aſcend.

IX.

THE Tumult ceas'd; the Sky became ſerene:
Earth, long convuls'd, to firm Repoſe return'd.
Mendoza view'd, unhurt, the dreadful Scene,
And only for his lov'd *Cornelia* mourn'd:

" Now

" Now art thou loſt indeed unhappy Fair,
" For ever loſt, Ah, periſh'd in thy Bloom!
" Yet I ſurvive.—Ye Pow'rs, why did ye ſpare
" A hated Life? Your cruel Gift reſume.
" Earth gape, once more, O ſnatch me, ſwallow, rend,
" And with her mangled Reliques mine, ſad Solace, blend!"

X.

Thus wail'd he ſtooping o'er the Veſſels Side:
When floating on the Surge, that fretful ſwell'd,
A Female dight in gay Attire he ſpy'd,
Born on an Olive Tree, ſhe claſping held.
Compaſſion fill'd his Breaſt; he flew, he ſeiz'd,
And from the Waves the languid Burthen rear'd
Yet breathing: Eager on her Face he gaz'd,
That lovely in the Midſt of Death appear'd.
O Extaſy! O Tranſport! heav'nly Face!
Cornelia panting ſtill, and warm, thine Arms embrace.

XI.

Recall'd by his Embrace, Life creeps anew
Thro' the chill Veins, and ſhoots a feeble Ray,
With gradual Progreſs lights each kindling Hue;
Laſt op'ning her bright Eyes confirms its Sway.
As one condemn'd to die, who kneeling low
Awaits th' uplifted Steel, ſhould Mercy come
With ſudden Pardon and arreſt the Blow,
Yet pants and trembles, in Amazement dumb;
Like Paſſions in thy Breaſt, *Mendoza*, roll;
Doubt, Wonder, conqu'ring Joys at length poſſeſs thy Soul.

XII.

XII.

" And doſt thou live? Myſterious Heav'n! I
" bow
" In Adoration of thy high Behèſt;
" Juſt are thy Ways: Forlorn and loſt but now
" How haſt thou made me beyond Utt'rance
" bleſt?
" O let me claſp thee ever thus, my Bride,
" Since Parents now no more our Loves con-
" fine,
" In ſafer Realms let the dear Knot be ty'd,
" Heav'n by preſerving thus, decrees thee
" mine.
" Yet raiſe thoſe Eyes, yet liſten, fix my Fate:—
" She hears; that Smile conſents:—Enough;
" my Joy's complete.

XIII.

" Yet happy, thus poſſeſs'd of Life and you,
" Pardon this Drop;--'Tis Duty's, Pity's tear;
" This Tribute's to a fallen Country due:
" This to thy Parent honour'd, tho' ſevere.
" And thou dear Relique of a World deſtroy'd,
" Welcome to Life, to Health, to Bliſs. Still
" glide
" Thy Hours thus Heav'n-preſerv'd, in Love
" employ'd;
" And ye, whom worldly Views too oft miſ-
" guide,
" Read in this Day's Event Heav'ns Will made
" known,
" Parents, join Hearts, not Wealth; to Merit
" Gold poſtpone."

XIV.

XIV.

THRICE happy Pair! Recorded in this Lay
Your Tale, (if to theſe Lays ſuch Pow'r be giv'n,)
Shall to late Times this Leſſon ſage convey,
"*Virtue and Truth are ay the Care of Heav'n.*"
And thou bleſt Youth, while ſmooth the Skies and Main,
Haſte with thy charming Prize to native Soil.
Not ſo triumphant to Imperial *Spain*
Return'd *Columbus* from *Herculean* Toil,
With Sails o'er wond'ring Ocean firſt unfurl'd,
Leſs wealthy in the Spoils of a new-conquer'd World.

LECTURE the Thirteenth.

Concerning ORNAMENT.

TO what was ſaid in my laſt Lecture concerning Clearneſs, this Remark ſhould be added; that, however neceſſary, yet it may be ſtudied too much. One of our greateſt Philoſophers, in order to be very Intelligible, hath incurred the Cenſure of Prolixity [*a*]. This Care, for the ſame Reaſon that Brevity gives Strength, enfeebles Diſcourſe, renders it flat and languid. In purſuing it beyond a certain Point you ſacrifice to it all the Graces of Writing: and beſide, make an ill Compliment to your Hearer; of whoſe Sagacity this Exactneſs, Superſtition let me call it, of Clearneſs, implieth Diſtruſt: We wiſh that ſomewhat ſhould be left to our own Underſtanding to ſupply; enough to employ, yet not to puzzle.

AN Orator therefore will aim at ſomething farther: will, as I ſaid before, to Purity and Perſpicuity add ORNAMENT; in which is placed, if not the Uſefulneſs, at leaſt the chief Splendour of Eloquence. This it is, which gives to Diſcourſe Magnificence, Sweetneſs,

[*a*] Mr. LOCKE.

Beauty;

Beauty; that engageth the Attention, that captivateth the Hearts, and extorteth the Applauſes of an Audience; that diſtinguiſheth the Orator from the Philoſopher and Man of Buſineſs, that raiſeth his Language above the Simplicity of common Proſe, that tempereth the Auſterity of his Arguments, improveth the Keenneſs of his Wit, and enliveneth the briſk Sallies of his Fancy, rendering him a Perſon honoured and admired. This it is, which properly ſpeaking, maketh Rhetorick an *Art*: All other Parts whereof may be attained by meer Felicity of Nature, but without Diſcipline, without much Study and Experience you cannot arrive at the Perfection of *Ornament*.

SENSIBLE hereof, Rhetoricians have beſtowed infinite Labour upon this Branch, and have entered into innumerable Details concerning it; through which intricate Labyrinth I ſhall not attempt to follow them, as it would lead me out into Length far exceeding the Limits preſcribed to Diſcourſes of this Kind.

BESIDES, that in my Opinion, the vaſt Number of Precepts delivered defeateth their End, perplexing what they would clear up, and bewildering thoſe whom they undertake to direct.

HOWEVER, all ſhould not be paſſed over. Two Branches there are, *Compoſition* and *Figures*, from which chiefly all true Ornament ariſeth. Theſe it ſeemeth right to make ſome Remarks upon, ſuch as are moſt neceſſary, or have been leſs fully explained. But ſome ge-

neral Obſervations there are, which it appeareth fit to premiſe, as they may clear the Way to others, and afford a more diſtinct Knowledge of this whole Affair: They ſhall employ the preſent Lecture.

WITH Reſpect to the Point before us, Ornament, many are of Opinion, that it ought to be principally, if not ſolely, regarded. What is entirely plain, appears to them inſipid: For what is it that ſets the Orator above an ordinary Speaker? What elevates Diſcourſe above common Converſation? What, but Life and Spirit, in other Words, Ornament?

Now this is a wrong Judgment. For undoubtedly there is a beautiful Simplicity, a Plainneſs where the Expreſſion is no more than an Inſtrument to convey the Thoughts, unnoticed itſelf it exhibits them: Like a pure tranſparent Stream, whoſe Waters the Eye paſſeth through unobſerved, and beholdeth the Sand and Pebbles of the Bottom.

AND not ſeldom is this the beſt Manner, as being moſt ſuitable to the Occaſion or Character of the Speaker. Thus in Narratives of Importance: In Exigencies, in Haſte, whereſoever the Speaker is of high Rank or venerable for Wiſdom, a plain ſhort Style is to be preferred. Such is the Relation of the Funeral in *Terence*,

Effertur, imus.

Such is the Line of *Virgil*, expreſſing Hurry and Precipitation,

Ferte

Ferte citi flammas, date tela, ſcandite muros [*b*].

And the beautiful Exclamation of *Niſus* [*c*],

Me, Me, adſum qui feci, in me convertite ferrum
O Rutlui; mea fraus omnis, nihil ille nec auſus,
Nec potuit, cælum hoc & conſcia ſidera teſtor;
Tantum in-felicem nimium dilexit amicum.

Such is the Eloquence attributed by *Tacitus* to a *Roman* Emperor:

Profluens, et qualis decebat Principem, Oratio.

THIS is the Manner in which the Commentaries of *Cæſar* are written, and for the moſt Part the Speeches in *Homer*; and is that, which peculiarly diſtinguiſheth *Xenophon*; who, through the whole Courſe of his Writings, whether he relates great Tranſactions, deſcribes Sieges and Battles, draws up Armies, harangues in the Perſon of Generals, recounts private Converſations, or explains the Doctrine of *Socrates* in philoſophical Reaſoning, preſerveth every where the ſame Character, this eaſy natural Tone, and without any View of pleaſing is always amiable: So that one may aptly apply

[*b*] Bring Flames; be ſwift; give Weapons; mount the Walls.

[*c*] Me, me, behold the Criminal, on me
Pour all your Darts, mine all the Guilt; but he
Nought did nor dar'd; this Heav'n theſe Stars can tell;
He only lov'd his wretched Friend too well.

to him the Words of the *Elegiack* Poet of his Miſtreſs [*d*]:

Where'er ſhe goes, a nameleſs Grace preſides,
Follows unſeen, and ev'ry Motion guides.

Such kind of Simplicity giveth at once an Air of Truth and Grandeur: We think a Perſon ſincere, who ſhews ſo little of Care and Study; and we entertain a high Opinion of one whom we find ſo pleaſing without ſeeking to pleaſe: It is the Caſe of true Beauty in Undreſs, leſs ſhining, but more touching. Beſides, that a Care about Words ſeemeth unworthy of a great Character.

THESE Obſervations lead into an oppoſite Opinion, which hath alſo had many Defenders. This whole Affair, according to them, is grounded on Miſtake; "The End, the only "one worthy of a wiſe Man in ſpeaking, is "to *prove:* We deſire only to be rightly in-"formed, and to be aſſured that we are ſo. "To which Purpoſe, what elſe is neceſſary, "but to offer your Arguments clearly and me-"thodically? And the more plainly and ſhortly "this is done, the better. What then is it "which you call Ornament? Superfluous, and "ſhould be rejected; or deluſive, and ſhould "be abhorred. The Affectation thereof it is, "which hath perverted Eloquence, and from "a Servant of Truth made her a Patroneſs of "Falſehood."

[*d*] ———Quoquo veſtigia movit,
Componit furtim, ſubſequiturque decor. TIBULLUS.

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It is obvious that this Opinion ſtrikes at the Foundation of what we would eſtabliſh, and is inconſiſtent with the Courſe of our Reaſonings hitherto: Let us, however, examine into it more particularly; the Article we treat of will receive from thence new Light.

And Firſt, We acknowlege the Ground it proceeds upon to be right. Inſtruction and Conviction are the only Ends of Eloquence. What then? Doth the above-mentioned Inference follow? Are there not ſtrong Prejudices in Mankind which reſiſt, and muſt be overcome? How will you raiſe, how fix their Attention? How conquer their Indolence, and Averſion from ſerious Thoughts? By exciting their Curioſity, gaining their good Will: And can this be performed without Ornament? "Men love Truth naturally," I allow it: But are they not often biaſſed by Affection, Habit, Rumor; ſunk in Sloth, governed by Traditions and Faſhion, and drawn aſide by every Trifle? And how may all theſe Hinderances be removed? "By plain artleſs Truth:" Certainly not; it muſt be ſet off and beautified.

Thus we may conclude, that they refine too much, who would reduce all to the ſevere Standard of ſtrict Truth. Some Criticks carry this Auſterity ſo far, as to diſapprove the direct Speeches, with which the Works of the beſt antient Hiſtorians abound; becauſe they think it incredible, that theſe very Words ſhould have been pronounced by the Perſons

to whom they are aſcribed; they are fictitious therefore, and unworthy of Hiſtory.

BUT are we certain, that Speeches of the very ſame Import (for about mere Words we contend not) were not then and there delivered, as related by theſe Hiſtorians? The Cuſtom of thoſe Times had eſtabliſhed Harangues, made them oftentimes neceſſary; and why may not we ſuppoſe, that theſe preſerved to us were the ſame in Subſtance at leaſt, with thoſe made at the Time? I grant, that modern Hiſtorians have erred herein by injudicious Imitation, not conſidering the Difference of Times; for ſet Speeches would be abſurd now, on Occaſions wherein they would have been neceſſary at *Athens* or *Rome*.

BUT if we ſhould allow thoſe Harangues to be fictitious, they hurt not the Truth of Hiſtory: They impoſe upon none. We regard them only as a full State of both Sides of the Queſtion; rendered more lovely and affecting, by being put into the Mouths of celebrated Perſons, who were real Actors on the Occaſions. And how have modern Hiſtorians avoided this ſuppoſed Fault? They give an Abſtract or Skeleton, as it were, of the Arguments on each Side in the indirect Way; or what is yet worſe, deliver their Opinion in their own Perſons; during which Time the Action ſtandeth ſtill, you are called home from this illuſtrious Theatre to converſe with the Hiſtorian; whereas in the other Way, the Action is continued; you never once loſe Sight of the Actors; it

is

is *Cæſar* and *Cato* and *Scipio*, not *Salluſt* or *Livy*, with whom you diſcourſe; you remain without Interruption engaged and intereſted, by Means of this innocent and beautiful Fiction.

But if you condemn theſe, what will you ſay of Parable and Fable, where Truth, in order to inſinuate herſelf into the Mind, borroweth the Dreſs even of Fiction? Yet the wiſeſt of Men have uſed Fables and Parables: Nay, and one far greater than any of them; "*Behold, a greater than* Solomon *is here.*"

The right Way of determining this Point, is to conſider the Nature of Man. Is Reaſon the ſole Principle therein? If it be, that only are we to regard. But we have already ſeen, that there is another of mighty Influence; Paſſion. We know alſo, that there is a third, to which Regard muſt be had, namely, Senſe. And before we go ſo far, we ſhall find out another, a Kind of intermediate Faculty, or rather Act of the Soul, partaking of Reaſon and Senſe, which is of great and peculiar Moment in the Point before us.

When external Objects are preſented to the Mind, there are formed therein certain Images of them, which it contemplates, and from the Survey of them, frameth its Judgments. Thoſe Objects being removed, the Images diſappear, but uſually are not loſt; for at the Diſtance perhaps of Years they return, and offer themſelves to View, ſometimes without apparent Cauſe: And the Mind, we know, hath a Power of reviving them at Will, comparing them

them anew, and diſmiſſing, as Occaſions require. This Power, which we name Memory or Recollection, is the Foundation of all Learning and Knowledge, and varieth much in different Perſons; being in ſome wonderfully tenacious; in others it exerteth its Action with great Readineſs and Facility, and gives that uſeful Quality to Speakers, which we name Quickneſs and Preſence of Mind.

THE Mind, thus endued with a Faculty of recalling Images before received, ſtops not there; is not obliged to confine itſelf to the Order of real Exiſtence, but can range them, when thus recalled, according to its Pleaſure; and, by joining or ſeparating anew, can form Collections of Images which never did exiſt. This Act of the Mind we name *Imagination*, by which it can multiply without Bounds the Number of its Ideas; deriving, indeed, the Materials from Nature, it works them up into new Forms and Modes of Being, framing within itſelf a World altogether its own. Memory we may name the Storehouſe of the Soul, from whence the Underſtanding furniſheth itſelf with Notions, which it makes the Source of real Knowledge; the Imagination moldeth theſe into agreeable Scenes, purſuing Pleaſure, not Truth.

ON the Vigour wherewith this latter Operation is exerted, dependeth chiefly Excellence in the imitative Arts. The Painter can draw Figures more finely proportioned, can throw greater Variety into his Landſkips, make his Trees

Trees more ſhady, and enrich his Flowers with brighter Colours, than the Hand of Nature hath beſtowed. The Poet may fill his Battles with more Horror, may add more Fury to his Tempeſts, inſpire his Heroes with nobler Sentiments, and embelliſh his Narration with Circumſtances more diverſe and more affecting, than are to be found in real Exiſtence, or hiſtorical Record: And in Proportion as they perform theſe Things with greater Energy, they are deemed more excellent in their Art, obtaining, by Means of this Power, a ſovereign Empire over the Imaginations of thoſe to whom their Works are addreſſed.

Now to apply theſe Obſervations to the Point before us: We have here diſcovered to us an Operation of the Mind, which muſt needs have mighty Influence in Oratory. A rich and ſtrong Imagination is not leſs powerful here, than in the other Arts above-mentioned. Rich, it charms by preſenting a Variety of Images, beautiful and new: Strong, it preſents them lively and glowing, ſo as to convey and impreſs deeply on the Hearer's Mind the ſame Images.

Now this is a neceſſary Source of Ornament, which an Orator cannot, without greatly weakening his own Power, neglect. If to ſatisfy the Underſtanding he muſt follow Nature and Truth, he muſt ſet off and embelliſh theſe, to win the Imagination. If Reaſon makes Diſcourſe convincing, Paſſion vehement, a fine

Imagination

Imagination renders it beautiful and charming.

FROM whence it happens, that they who ſpeak to it chiefly, are very apt to be miſled: The flowery Roads, through which it guides, are ſo amuſing, that one goeth far aſtray before he is aware. Such are they, who indulge themſelves in pleaſing Deſcriptions, gay Alluſions, ingenious Allegories, lively Compariſons, who play in Metaphors, glitter in Oppoſitions, ſwell in Hyperboles; which ſeldom promote the main End of ſpeaking, as leading from the Purpoſe; and are beſides, on Account of their Gaudineſs, very diſpleaſing to a Man of Senſe. It ſhould be our Buſineſs to aim at a judicious Uſe of Imagination, which undoubtedly bringeth much Advantage to Diſcourſe, ſoftening the Severity of Reaſon, winning Attention and Good-will: Which judicious Uſe we may define to conſiſt chiefly herein; "Never to employ it except in "the lighter Parts; ſo as to illuſtrate the more "ſerious, not to obſcure."

ONE Thing remark; "Imagination is more "contrary to Paſſion, than it is to Reaſon." For in the cloſeſt Argument, ſome of its livelieſt Strokes may find Place; but it is utterly inconſiſtent with the pathetick: Wherever you would affect much, beware of mingling Sallies of Fancy; be ſimple, be plain, be natural. Inſtances of Failures in this Article you may ſee in *Ovid*, *Lucan*, and *Seneca*; innumerable in modern Tragedies, where you may obſerve Rage venting its Fury in harmonious Simile, and Sorrow

Sorrow pouring out its Tears through all the Brilliancy of quaint Antitheſis.

I DO not acquit *Shakeſpear* of this Fault: But it appeareth from a Paſſage in his Works, that however unacquainted he is ſuppoſed to have been with the Rules of Criticiſm, yet he knew this, even in committing it, to be a Fault: The Paſſage is remarkable; *Roſs* is introduced, relating the miſerable Eſtate of *Scotland* under the Uſurpation of *Macbeth*, in theſe Words:

" Alas, poor Country!
Almoſt afraid to know itſelf; it cannot
Be call'd our Mother, but our Grave; where nothing,
But who knows nothing, is once ſeen to ſmile.
Where Sighs, and Groans, and Shrieks that rend the Air
Are made, not mark'd: Where violent Sorrow ſeems
A modern Ecſtaſy. The dead Man's Knell
Is there ſcarce aſk'd for whom; and good Men's Lives
Expire before the Flowers in their Caps,
Dying or e'er they ſicken."

IN Reply to which, *Macduff* obſerves very juſtly;

O Relation
Too nice, and yet too true!

AND the Ground of this Remark is not difficult to find; for all ſtrong Paſſion is ſerious; it muſt employ the whole Soul. Points and Turns

Turns abſolutely deſtroy it. And you are to remark, that Paſſion being in the Order of Nature before Imagination, you are to give it the firſt Place: He is more an Orator who affects, than he who entertains.

THE fourth Faculty of our Nature is *Senſe*: In order chiefly to pleaſe which, a Care of Style becomes neceſſary, that it ſhould be muſical and agreeable to the Ear; a Care, to which the Antients applied themſelves with incredible Labour. It ſeemeth ſtrange, at firſt Sight, to obſerve a Perſon of *Ariſtotle's* deep Knowledge and ſolid Judgment, ſo exceedingly accurate as we find him to be, in a Point thus apparently ſlight, delivering, as he doth, Precepts concerning the ranging of Words according to the Quantity of Syllables in certain Feet, ſo that each Period ſhould have a numerous Cadence, and each Member flow in due Time and Meaſure.

WE can account for this only from the Neceſſity which the Speaker then lay under of employing this minute Care. The Ears of the *Athenians* were ſo delicate, as to be offended with the leaſt Violation of this Cadence. At the ſame Time it muſt be owned, that this is a Degree of Nicety, of which, in Fact, we have but a faint Notion. Nay, we find in antient Criticks, Paſſages celebrated for Exactneſs of this Sort, the Beauty of which abſolutely eſcapeth us. It may be doubted, whether we ſhould eaſily diſtinguiſh between what is ſo highly

highly extolled, and that which perhaps would not have been endured.

By the Way, this Remark ſhews, in a ſtrong Light, an Article before treated of, the Vanity of labouring to compoſe, or of admiring exceedingly when compoſed, rhetorical or poetical Performances at this Time, in the *Greek* or *Roman* Languages: In which, we underſtand but faintly perfect Purity and Force: But of this important Article now mentioned, Numbers and Harmony, we have no diſtinct Conception at all. In our own Language, happily, this ſcrupulous Accuracy is not required; yet even here, we are by no Means exempted from all Care of this Kind, free to neglect the Judgment of Senſe: There are Rules here alſo, built upon the ſame Foundation, but varying from the different Genius of the Tongue; which I ſhall ſpeak of more at large in my next Lecture.

In the mean Time, that I may give you in one View my whole Senſe of this Article, Ornament, I ſhall conclude with laying before you an Idea of a Speaker perfect herein.

He conſiders well before-hand the Subject he is about to enter upon; whether it requires to be explained only, or demands Proof likewiſe; or whether needing both theſe, it doth beſides intereſt the Paſſions of the Hearers. To judge rightly hereof, he ſubſtitutes himſelf in the Place of his Hearers: If one ſhould ariſe before me to ſpeak upon this Point, ſaith he what would I expect? Explanation, Arguments'

Pathetic'

Pathetic, Imagination. He proceedeth accordingly.

If his Subject be a complex one, he weighs the ſeveral Parts of it diſtinctly; here he expounds, there argues, again affects; in another Place, ſoftens the Rigour of Reaſon and Tumult of Paſſion with the gayer Colours of Fancy. He is always pure, clear, and harmonious in his Style; and is more eſpecially attentive to ſuit it to the Occaſion: It ſeems to ſpring from his Subject, and the Words wait ready, without his Induſtry, to cloath his Thoughts, as faſt as they riſe in his Mind. He is plain and modeſt in propoſing; diſtinct and accurate in unfolding; weighty and preſſing in confirming; in the Application touching, warming, penetrating. He is cloſe, connected, full of Dignity and Energy in Reaſoning; clear and diſtinct in explaining; lively and ſhort in relating; exact, though conciſe, in deſcribing; quick, rapid, animated in Paſſion.

He mingles the Fire of a Poet with the Simplicity of a Philoſopher, and the grave Majeſty of the Hiſtorian; is ſparing of Digreſſions, eaſy in Tranſitions, accurate in Compariſons, weighty in Reflexions. Never more artful than in concealing Art. Seeming moſt natural, where moſt ſkilful; moſt eaſy, where he had laboured moſt; correct with Spirit; entertaining with Solidity; with ſeeming Liberty obſerving always ſtrict Method; never appearing to wander, but in order to make his Return more effectual; nor ſeeking to pleaſe, but with a View

a View to perſuade. Still gratifying your Curioſity with ſomewhat new, yet ſtill keeping it up by a Proſpect of more; ever rewarding your Attention, at the ſame Time redoubling it. At every Step, as in the aſcending a high Hill, he preſents to you a new Proſpect, with a Glimpſe of more opening behind. Thus ſtill ſatisfied, ſtill unſatisfied, you are led on from Expectation to Expectation, and remain in Suſpenſe, until you arrive at the Summit, the Cloſe and winding up of all; from whence you ſee the Scheme compleat, one juſt, well-conducted Whole; and the Mind entirely acquieſceth in it.

LECTURE the Fourteenth.

Of COMPOSITION.

THE ſeveral Parts of Rhetorick are ſo cloſely connected, that it is ſcarcely poſſible to treat of one Branch, without anticipating, in ſome Meaſure, what is to be explained afterwards, or repeating what hath been ſaid before. The ſame Objects recur, although in different Points of View. I take Notice of this, becauſe, in ſpeaking of Ornament in general, I was obliged to mention ſome Articles, which I proceed now to diſcourſe of more fully: And I am willing to hope, that ſuch former imperfect Mention will not cauſe to appear ſuperfluous, or to prove tireſome, what I now propoſe to conſider more at large. Some Figures are grouped, of which you get a partial Glympſe; but this preventeth not your beholding the ſame afterwards with Pleaſure, when drawn out ſingle and at full Length.

THERE are many Ways of expreſſing the ſame Thought; ariſing from hence, that different Words convey the ſame Notions, and the Manner of diſpoſing theſe Words may be various. Yet among theſe, generally ſpeaking, there

there is but one perfect, one that renders the Thought with all poſſible Compleatneſs: As in viewing a Picture, there is one Point, in which the Whole appears exact in every Lineament, from whence the Light and Shade are ſeen juſtly diſtributed; beyond, or ſhort of which, there is always ſomewhat of Confuſion.

FROM hence it is manifeſt, that to chuſe the beſt Expreſſion is a Work of Skill, even in a ſhort Courſe of Thought; but where the Chain is long, as in a conſiderable Performance, in a whole Diſcourſe, the Variety being greatly increaſed, renders it a Work of mighty Difficulty. This Reflexion leadeth to the Conſideration of that Branch of Eloquence, which we name COMPOSITION; by which is meant, "The "due Arrangement of Words with Regard to "Signification and Sound."

WITH reſpect to the former, Signification, they are to be placed in ſuch Manner, that their Senſe may appear diſtinct and clear; concerning which Part, I have nothing material to add to what hath been already ſaid. The latter, the Arrangement of Words, with reſpect to Sound, I ſhall now proceed to enlarge upon.

I SUPPOSE that you have choſen the moſt proper Words for expreſſing your Thoughts, which requireth a perfect Knowledge of the Language you write in; and that I aſſume as granted, in the preſent Caſe to be your native one, holding it not poſſible to be completely Maſter, ſo as to vary Expreſſion at Will, and always properly, of a dead Language.

YOUR next Care muſt be, to place theſe Words in ſuch Order, that they may in no Caſe offend, ſhould, in general, pleaſe the Ear. I make this Diſtinction, becauſe in Matters of meer Argument or Inſtruction, it is enough not to offend; in other Caſes, it is requiſite, that Language ſhould have the Grace of Harmony, and pleaſe in order to perſuade.

THE *Greeks* very early applied themſelves to cultivate this Art, and attained to a Degree of Perfection in it which no other People, not all the Induſtry of the *Romans*, who from Imitators became Rivals, could equal. *Dionyſius* of *Halicarnaſſus* hath left a Treatiſe [*a*], which ſhews with what wonderful Attention they ſtudied, and to what Nicety, ſcarcely conceivable, they carried their Cenſures in this Point. The Work itſelf, as being of moderate Length, and containing many curious Remarks, I ſhall not attempt to abridge; but recommend it to your Peruſal.

INDEED the Study of the *Greek* Originals is uſeful to us, not only in the Article we now treat of, as they afford the beſt Models in this Way, in the Art of Compoſition; but alſo, becauſe their Language bears a peculiar Reſemblance to our own. Whoſoever hath atttempted to render a *Greek* Claſſick into *Engliſh*, muſt have obſerved a Similitude between the Idioms of the two Tongues, and that the one floweth oftentimes naturally into the other. And in comparing ſome *Latin* Interpretations with thoſe in our own Tongue, I think, that I have

[*a*] Of the Compoſition of Words.

perceived

perceived the Turn of the Original to be much better preſerved in the latter.

THERE is not any thing, about which Commentators have been more divided, than the preciſe Meaning of thoſe Precepts, delivered by the Antients, concerning the Obſervation of certain Numbers and Feet in Proſe. That this was eſteemed not an indifferent or light Matter, is evident from the curious Detail into which the moſt famous Criticks [*b*] have entered concerning it, and the great Streſs they always lay upon it. The Truth is, Doubts and Diſputes herein ſhould not be wondered at. The Subject ſeems to me one of thoſe, which it is impoſſible for us diſtinctly to comprehend; For the Whole is grounded in the Manner of Pronunciation peculiar to that People, including the Tones and Inflexions of the Voice, upon which the Length or Shortneſs of the Syllables, and therefore theſe Feet, muſt in a great Meaſure depend. Now of theſe we cannot, at this Diſtance of Time, form any clear Conception.

EVEN in Verſe, where the Meaſure, as regularly returning, is exactly known, we are yet ignorant of the right Pronunciation; nor do we, in our Manner of Reading, make any Diſtinction between long and ſhort Vowels in many, I might ſay in moſt Caſes [*c*]; which, we cannot doubt, were accurately diſtinguiſhed

[*b*] ARISTOTLE, CICERO, DIONYSIUS of *Halicarnaſſus*, QUINTILIAN, LONGINUS.

[*c*] As in the firſt, and often in the laſt Syllables.

in

in their Speech: Much more ignorant muſt we be in the Feet of Proſe, which depend upon the Ear alone, not being ſubjected to any fixed Rule, nor returning at known Intervals.

THERE cannot be a ſtronger Argument of the Truth of what I have now been ſaying, than the Caſe of Accents, which were an Invention of modern *Greeks*, to preſerve the ſeveral Tones uſed by the Antients in ſpeaking: And of what Utility have they been? They have occaſioned endleſs Diſputes about their true Uſe: They gave Riſe to a moſt unreaſonable Error, which prevailed widely, and is not yet rooted out, that of giving up Quantity to Accent, the pronouncing the ſame Words in Verſe and in Proſe altogether differently. And they have rendered it an extremely difficult Work to print *Greek* correctly; without bringing, ſo far as I can underſtand, any, at leaſt any conſiderable Advantage. In Truth, the Intention could not be anſwered; Tones in Speech being innumerable, cannot be preſerved by Marks, at leaſt of this Kind.

THIS Nicety, therefore, of rythmical or meaſured Proſe, at beſt, we can only gueſs at; and it ſeems the moſt prudent Way to give it up rather as a Matter of uncertain Speculation, than to lay out upon it unprofitable Study; much leſs ſhould we make it the Ground of Debate and Controverſy. Strong Marks, I confeſs, of this Skill one may diſcover in the Writings of the Antients; but in a Point ſo uncertain, a great deal of Imagination, Prejudice, even Enthuſiaſm,

thuſiaſm may enter; and it ſeemeth not ſafe to indulge very much to ſuch Curioſity, never uſeful, often viſionary.

PASSIONATE Admirers of antient Eloquence have fancied, that they might improve our own, by transferring theſe Rules of rythmitical Compoſition, and fitting them to the *Engliſh* Language. Soon after the Revival of Letters, the ſame Project was attempted with regard to Poeſy. We have at this Day in *Italian* and *French*, as well as in our own Tongue, many Eſſays of this Kind remaining, of Hexameters, Alcaicks, and Sapphicks, ſome by celebrated Writers [*d*]. And whoever will be at the Pains of reading theſe, cannot wonder that the Project was dropped, I ſuppoſe for ever; nothing being more forced, more lame, and unpleaſing, than ſuch Performances.

IF this Attempt proved thus unſucceſsful in the *Italian* Language, which ſo nearly reſembles the *Latin*, it muſt be deſpaired of in both the others, abounding as they do in Monoſyllables, and of Conſequence falling leſs eaſily into Feet. I cannot help conſidering this other Attempt of fitting our Proſe to the Rules of the antient Rythmus or Meaſure as an Enterprize of the ſame Kind; or rather ſtill more chimerical, as it is more difficult to reſolve Proſe into Feet than Verſe, for the Reaſon before-mentioned; in Verſe they are diſtinctly marked; the Ear alone judges in the other. From all which I would conclude

[*d*] TRISSINO, RONSARD, Sir PHILIP SYDNEY.

it to be a fruitleſs Attempt, wherein we ſhould find thrown away much Labour, that might be otherwiſe uſefully employed.

IN rejecting this Nicety, I would not, however, be thought to mean, that none, or little Care ſhould be taken in the placing of Words. Sound hath great Influence, and whatſoever offends the Ear, will not eaſily gain Admiſſion into the Mind; it is preſented with Diſadvantage; whence the Neceſſity of arranging the Words ſkilfully. But herein, the Turn, the Contexture, what is uſually named the Genius of the Tongue, muſt be conſulted; for the Care which is ſucceſsful in one, may be ſuperfluous or hurtful in another. I ſhall go on to mention ſuch Obſervations as have occurred to me, with relation to this Matter, in our own.

WE have already taken Notice of it, as the firſt Thing to be conſidered after the Choice of proper Words, " to place them ſo as that the " Senſe may be *clear*." All Tranſpoſition, whether uſed for the Sake of Emphaſis or Harmony, if it do materially hurt Perſpicuity, is to be condemned, as deſtroying the main End of Language; for who ſpeaks or writes without deſigning to be underſtood? Herein the *Roman* Writers have been charged with being Faulty.

NEXT, it is required, " that this Order ſhould " never be ſuch as to ſhock the Ear with jar- " ring Sounds:" For Inſtance, by the Concourſe

courſe of long and open Vowels. [e] A *French* Poet is ſaid to have been ſo exact in this Article, that no ſuch *Hiatus* is to be found in his Works. And ſome late Writers of that Nation contend to have the Rule extended to Proſe: A Degree of Strictneſs, which muſt be very burthenſome; and may, as I think, have an ill Effect, by rendering the Style languid and enervate [f].

THE *Romans* avoided this claſhing of Vowels in Verſe by Eliſions, which became under the Management of their beſt Poets a Source of Beauty, for Eliſions, ſo far as we can judge, are an Ornament to *Virgil's* Verſification. Something of this Kind *Milton* attempted, although ſparingly, to introduce among us, wherein however he hath not been followed.

THE *Greeks* we find admitted this Meeting of Vowels without Eliſion; in this as in many other Particulars, approaching more nearly to the Form of our own Language.

BUT ſome Cautions are neceſſary to be obſerved. "Not to permit this Concourſe of "Vowels frequently." "Never in very quick "Succeſſion." "Eſpecially not in pleaſing "Subjects, which demand Smoothneſs; and, "if I may be allowed to uſe the Word, Ame-"nity of Style." Which points out another Rule, "Such claſhing may be happily em-

[e] MALHERBE.

[f] Habet enim ille tanquam hiatus concurſu vocalium molle quiddam, et quod indicet non ingratam negligentiam, de re hominis magis quam de verbis laborantis.

Cicer. de Orat.

"ployed

" ployed on Occaſions that ſuit with a Style ſlow, " rough, and difficult."

A SECOND Rule is, " Be on your Guard " againſt Monoſyllables; too frequent in our " Language." You may find twenty of theſe together even in our good Writers, which render the Speech harſh, heavy, embarraſſed. It ſhould be your Care to avoid this Fault: Crowd not ſuch together; but, if it be poſſible, interpoſe at proper Diſtances Words of Length to ſmooth and ſupport theſe broken disjointed Tones, by ſome Modulation and Continuity of Sound.

THIRDLY. " The Length of Periods de- " ſerves Attention." When the Language began to be poliſhed, our early Writers extended their Periods to a Length oftentimes exceſſive: They ran one Sentiment into another in a continued Chain without Interruption, ſometimes for Pages together; in which Practice there are three Evils; " This Length cauſes " ſome Degree of Obſcurity: It overburthens " the Memory: And is alſo diſpleaſing to the " Ear." For Nature hath in this reſpect preſcribed certain Limits, beyond which every Thing diſpleaſeth. Theſe Limits are in general determined by our own Frame; as in particular Caſes by the Power of the Speaker: Whatſoever you can ſpeak diſtinctly, without being obliged to pauſe improperly for Breath, or to precipitate your laſt Words, may be comprized in a Period. Lengthen it beyond this Bound, the Speaker ſuffers, and with him the Hearer.

Inſtances

Inſtances of this Fault we find in an excellent Writer, Lord *Clarendon*; neither are *Hooker* and *Rawleigh*, ſcarcely indeed any of that Age, free from it.

MODERNS obſerving the Inconvenience of this Manner, have been very careful to avoid it; but frequently by running into a contrary, and perhaps more faulty Extreme, dividing their Senſe, breaking, as it were, and ſplitting it into very ſhort Sentences; ſo that they preſent you with a new Period almoſt in every Line.

THIS Practice hath ſome ill Effects in common with the other; it cauſeth Obſcurity by cramping the Expreſſion, and by affected Conciſeneſs; it burthens the Memory by preſenting to it many minute Objects: And it hath this peculiar Fault beſides, that it is deſtructive of Harmony. Long Periods may give Majeſty and Pomp to Diſcourſe; theſe curtail it of its due Proportion; if thoſe ſometimes overload the Ear, theſe always defraud and diſappoint it: A Proſpect of the Sea, bounded by no fixed object doth indeed ſoon tire; but it is much worſe to be hemmed in on all Sides, to have your View ſtopped at every ſecond Step you make.

ONE Cauſe of this ſhortened Style hath been aſſigned above, namely, a Sollicitude to avoid the oppoſite Fault: Another leſs obvious hath occurred to me, which I ſhall mention, and leave to your Judgment.

POESY, as it began before, ſo hath it in every Country much influenced Proſe, poliſhing this

as itſelf improved, and in its own Decline corrupting. In Queen *Elizabeth's* Time, the Kind of Verſification, which prevailed moſt, was the Stanza; which, though an harmonious and majeſtick Meaſure, as we ſee in the Muſe of *Spencer*, was liable to one Fault; being very long, it tempted the Poet to lengthen out his Thought to its own Extent; thus weakening both Senſe and Style. To the ſame March, the Proſe of thoſe Times conformed its Gait, being full, ſounding, and flowing in Luxuriancy of Expreſſion, in extended and redundant Periods.

AFTERWADRS Couplets, improved by *Waller* and perfected by *Dryden*, became the reigning poetick Style; in which the conſtant Return of Rhyme cramped the Senſe, uſually to a Diſtick: The Infection whereof quickly, as I imagine, reached Proſe, which, about the ſame Time, began to march in ſhort and broken Steps; like one accuſtomed to Fetters, who when ſet free ſhall yet by Force of Habit move in contracted Steps. Accordingly we find, that among the *French*, where the ſame kind of heroick Verſe prevailed, it went attended by Proſe of the like narrow Gait.

WHICH Reaſoning ſeems farther confirmed by obſerving what paſſed beyond the *Alps*. The Poeſy of *Italy*, in its moſt flouriſhing Days, was in [*g*] Stanza: The Style of Proſe was then

[*g*] Named, Rhyme Octave, as conſiſting of eight Lines; this is the Meaſure uſed by ARIOSTO and TASSO.

long

long, as you may ſee in *Guicciardino*, Father *Paul*, and *Davila*, much more than it was in *Boccace* long before, or in *Bentivoglio*, who flouriſhed after them.

THE Precepts I would deduce from the whole, are theſe: "Obſerve a reaſonable Limit "in Periods, never exceeding the uſual Power "of the Breath to utter with Eaſe; which "may be about the Length of ſix of our he-"roick Verſes [*b*]."

"SELDOM let two, never three of this Ex-"tent ſucceed each other."

"AVOID no leſs the contrary Extreme of "ſhort Sentences, which are unmuſical, harſh, "abrupt. Eſpecially ſtring not together many "ſuch.". The beſt Method is, "to mingle "thoſe of each Kind;" ſo may the long derive Vigour and Vivacity from the ſhort, theſe Numbers and Harmony from the long.

FOURTHLY, As Periods conſiſt uſually of ſeveral Members, "you ſhould take the ſame "Care in each, as of the whole." If there be four or ſix Members, which laſt Number a Period ſhould very rarely, if ever, exceed, they ſhould bear a juſt Proportion to each other, either nearly equal, or what is better, unequal in ſuch Manner, that they ſhould go

[*b*] SPENCER's Stanza conſiſts of nine Lines;—the laſt an Alexandrine.

CICERO preſcribes the Length of four Hexameter Lines as uſually the utmoſt for a Period:—E quatuor, quaſi hexametrorum inſtar verſuum quod ſit, conſtat *ferè* plena comprehenſio. Cic. de Orat.

on

on lengthening, and the longeſt cloſe; for the Ear is in that Caſe filled, and acquieſceth in the Sound as complete. If there be but two Members, this latter Condition ſhould be obſerved; only one Caution is to be uſed; ſuffer not many Periods of two Members to follow; becauſe this giveth Stiffneſs and diſagreeable Monotony to Diſcourſe: At leaſt the Members ſhould be different, equal in ſome, in others unequal.

NEXT in the uniting of Periods, "Much "Attention is required, to make the Joints "ſmooth and cloſe, both for Clearneſs of Senſe, "and Gracefulneſs of Style." Obſerve that nothing be loſe, clumſey, imperfect; for one of the moſt common Faults in Writing, is Ignorance or Negligence, with regard to the connecting Particles.

"Be careful that weaker Expreſſions do "not follow ſtronger; [*i*] Let them riſe in "Energy, cloſing with the ſtrongeſt."

"Be ſparing in the Uſe of Epithets and ſyn-"onymous Terms, which clogs the Diſcourſe "with idle Sounds."

"THE principal Care of Harmony reſpects "the Cloſe," for that being the laſt Sound left upon the Ear, dwells there, and remains

[i] As in this Line,
She moves a Goddeſs, and——*ſhe looks a Queen.*
POPE's Hom. Book iii.
And in the latter of theſe two Lines,
High Heav'n with trembling the dread Signal took,
And all * *Olympus* to the Centre ſhook.
POPE's Hom. B. i.

* *The Mountain Olympus.*

with

with the Hearer: the Voice likewiſe naturally falling there, is frequently loſt, and ſuppreſſeth the laſt Syllable: For this Reaſon, it were beſt, that the concluding Word ſhould be one of Length, or ending with long Syllables, that the Voice dwelling upon it might prevent or leſſen this Inconvenience; ſo that we ſhould, if poſſible, avoid ending with a Monoſyllable, eſpecially a ſhort one, which it is very difficult to pronounce diſtinctly and properly in that Situation.

THESE are general Rules, which ſhould be obſerved, where-ever the Language permits without Prejudice to the Senſe, for the Senſe is ever to be preferred: In which Reſpect, I am ſenſible that a ſuperſtitious Adherence to theſe, or any other Rules relating to Harmony, muſt be hurtful. Herein both *Greeks* and *Romans* had greatly the Advantage; the former from the natural Sweetneſs and Copiouneſs of their Tongue abounding with harmonious Words; the other from the Liberty they took of tranſpoſing the Verb, or any Word of moſt Importance to the End; a Liberty indeed, as we remarked before, turned into Licence; in which Practice even *Cicero* was charged by his Cotemporaries with Affectation on Account of his frequently concluding Periods, with an *Eſſe videatur*.

I SHALL not enter into ſeveral minute Remarks, which however might have their Uſe, but the Time and my Deſign allow not of them. Such are theſe, " Avoid putting together many

" Words

" Words of the ſame Sound. Let not Mem-
" bers of Periods end with like Sounds, which
" often occur. Shun frequent Hiſſings of
" Plural Nouns, and of Verbs ending in the
" Letter *S*. Shun likewiſe Tenſes of Verbs,
" which thruſt together by Eliſion rough Con-
" ſonants, as *judg'd*, *diſturb'd*, *alledg'd*; which
" you may avoid, by reſtoring the ſuppreſſed
" Vowel, or by uſing the Expletives or rather
" Signs of the Tenſes, *did* or *hath*. Set not
" out in the Opening of a Paragraph with
" harſh Sounds; for the firſt Words are al-
" ways remarked. Avoid the Meaſure of
" Verſe, and Uniformity of Cloſe." But leaving theſe and ſuch like to each Perſon's own Obſervation; I ſhall add one Remark, which appears to be of Conſequence.

" THE Sound ſhould be conformable to the
" Senſe." Every Paſſion hath its peculiar Style: Grief ſpeaketh in broken disjointed Accents: Anger burſteth out impetuouſly in a Torrent of Words, ready, quick, rapid, redundant: Joy expreſſeth itſelf in Numbers light and flowing, full of Chearfulneſs and Vivacity. The attributing to one Paſſion the Language proper to another, is an Offence againſt Nature and Reaſon: It is the ſame Impropriety, as it would be in a Muſician, to ſet joyful Scenes to melancholy Meaſures, or to give Hope and Deſpair the ſame Movement.

We may extend this farther. " A good
" Speaker even in Deſcriptions and Alluſions
" would

" would ſuit his Style to the Subject." A Diſcourſe that repreſenteth Images of Horror, ſhould flow in a different Meaſure from one, that conveyeth pleaſing Ideas: And herein Nature favoureth, inclining Men, in the Formation of Names, to preſerve a Correſpondence between the Sound and Object, at leaſt in remarkable Caſes; and this Conformity we actually find in all Languages; ſhocking Things have harſh Names; the pleaſing, uſually ſoft and melodious Appellations.

EVERY one hath obſerved Marks of the Care now preſcribed in Poets. Every Book of Criticiſm abounds with Inſtances of it from *Homer* and *Virgil*; and not fewer, I believe, nor leſs beautiful, might be drawn from our own *Milton:* Some of which, give me Leave to mention; you may be led thereby to remark many others.

" Immediately the Mountains *huge* appear
Emergent, and their *broad bear backs upheave*
Into the Skies [*k*].

" Nature from her Seat
Sighing——gave Signs of Woe [*l*]."

" Thee another Flood
Of Tears and Sorrow——*a Flood* thee alſo
drown'd [*m*]."

" Plumb down he drops
Ten thouſand Fathom deep [*n*].

[*k*] Parad. Loſt, Book vii. [*l*] Book ix. [m] Book x. [*n*] Book xii.

" Awake, ariſe, or be for ever fallen [*o*]."

" O'er Bog, o'er ſteep, thro' ſtrait, rough, denſe,
" or rare,
" He ſwims, or ſinks, or wades, or creeps, or
" flies [*p*]."

The Oppoſition between the two following Deſcriptions is remarkably beautiful:

" On a ſudden open fly,
With impetuous Recoil and jarring Sound,
Th' infernal Doors, and on their Hinges grate
Harſh Thunder [*q*]."

" Heav'n open'd wide
Her ever-during Gates, harmonious Sound,
On golden Hinges turning [*r*]."

[*ſ*] Learned Criticks have remarked the ſame Care, and brought Inſtances of it from Proſe Writers, eſpecially among the *Greeks*. But I acknowledge, that in this latter Caſe, the Obſervations do not at firſt Sight appear to be as juſt, nor the Inſtances ſo ſtrong and certain, as in the Poets. The Reaſon of which I take to be this:

ORATORS, whoſe Buſineſs it is to perſuade, not daring openly to depart from the common Manner of Speech, for that would prejudice their Hearers againſt them, which Poets pro-

[*o*] Parad. Loſt, Book i. [*p*] Book ii. [*q*] Book ii. [*r*] Book vi.

[*ſ*] *Longinus* hath from *Demoſthenes*; and more eſpecially *Dionyſius* from that Orator, in the above-mentioned Treatiſe of the Compoſition of Words.

feſſing

feſſing chiefly to pleaſe, are free to do, find it neceſſary to uſe Art, and to conceal their Art: The good Effect may be, in ſome Degree, felt by all; but the Addreſs uſed in procuring it is diſcoverable only to ſharp and watchful Eyes. This is the Heart of Man; we love to be agreeably deceived, but we riſe up in Indignation againſt a declared Intent of deceiving us; too fond of Pleaſure to love ſtrict Truth, too proud to ſeem fond of ought but Truth.

WHICH Remark points out a very uſeful Limitation to the Rule laid down.

"IN this conforming Sound to Senſe, keep within certain Limits." In deſcribing uncouth Objects, and in harſh Paſſions, your Style ſhould be induſtriouſly roughened, but not ſo as to offend the Ear: Neither in oppoſite Caſes, ſhould it be ſoftened into Weakneſs and Effeminacy. Poets, by carrying the Rule into Exceſs, offend often in both Ways. Of the firſt Sort ſeems to be the Tranſlation of the beautiful Lines in the Iliad [*t*].

Firſt march the heavy Mules, ſecurely ſlow,
O'er Hills, o'er Dales, o'er Crags, o'er Rocks, they go;
Jumping high o'er the Shrubs of the rough Ground,
Rattle the clatt'ring Cars, and the ſhock'd Axles bound.

[*t*] Book xxiii. POPE's Homer.
[*t*] πρὸ δ' ἄρ' ἡμίονοι κίον ἄνδιχα· πολλὰ δ' ἄνειλα, κάταιλα, παίφαιλα τὶ, δόχμιά τ' ἴλθον.

IN the following Line, how naturally do the Trees fall in the Original, in a ſudden and broken Cadence,

ταὶ δὲ μεγάλα χ]υπέϱσαι
πὶπ]ον.

Which, in the Tranſlation, ſeems to me quite over-laboured.

——deep-ecchoing groan the Thickets brown,
Then ruſtling, crackling, craſhing, thunder down.

WHAT is this but a fine Genius, who, ſtriving to keep Pace with a great one, overſhooteth himſelf? His Muſe within certain Bounds enchantingly melodious, ſeeking to equal the Sound of the *Greek* Trumpet, raiſeth her Voice until it well nigh cracks. It is *Strada's* Nightingale, that labouring to match the Variety and Tones of the Lyre, ſwelleth, ſtraineth, toꝛtureth her whole Frame; at length falls breathleſs on the victorious Harp.

INSTANCES faulty in the other, the ſoft and florid Way, abound in our Poets; ſome might, I think, be drawn from the ſame Work: Such is the Speech of *Paris* to *Helen*, in the third Book; and ſome Paſſages in the Epiſode, of *Juno* laying *Jupiter* aſleep on Mount *Ida*, in the fourteenth.

I HAVE been ſometimes tempted to imagine this Line of *Virgil* leſs exact in the Language, than is uſual with that moſt accurate Writer:

" *Et ſola in ſiccâ ſecum ſpatiatur arenâ* [*u*]."

Three ſucceſſive Spondees, ſo many Words beginning with S, a Letter of difficult Pronunciation, and ending with ā, a long and open Vowel, expreſs admirably ſlow and ſolitary Walking: But are not the Terms *ſola* and *ſecum* the very ſame in Senſe, and one ſuperfluous?

So difficult is it to keep the due Mean: Paſs but the Limit, the greateſt Beauties become Faults: And I am apt to think, that the Refinement of an eminent Muſician, mentioned by *Pope* in this Line,

" And *Jove's* own Thunders follow *Mars's*
" Drums [*w*],"

who employed Cannon to fill up his Chorus in a rejoicing Anthem, was a Tranſgreſſion of the Kind now mentioned, an outragious Imitation of Nature.

But to return to Orators. If it be fit that Poets, the Votaries of Fiction, ſhould keep within due Bounds, in this Article of Ornament; it is much more neceſſary that theſe others ſhould, becauſe the Dreſs of Truth, whom they ſerve, is more ſevere. The general Idea of Beauty is the ſame to both; but theſe muſt be diſcreet and chaſte: To theſe, Beauties border on Faults, a Step beyond Excellence is Defect, nay Meaneſs. Which leads

[*u*] And wanders *by himſelf* on the dry Strand *Alone.*

[*w*] *Dunciad*, Book iv. L. 68.

to a general Reflexion that ſhall cloſe this Lecture.

THERE is always Hazard to an Orator in endeavouring to excel. Whence every one who means to ſpeak in publick ſhould aſk himſelf;

" SHALL I content myſelf with being meerly " plain and reaſonable, thus be a Speaker " blameleſs, and it is likely not unuſeful? Or " ſhall I aim at Excellence, thus riſk Diſgrace?" Weigh well your own Abilities, and act accordingly.

LECTURE

LECTURE the Fifteenth.

Of FIGURES, *or* TROPES.

CLEARNESS, Propriety, and Harmony, are not ſufficient to anſwer the Ends of Oratory, which require beſide theſe, that Diſcourſe ſhould be lively and animated: To this Purpoſe, the Uſe of Figures is neceſſary; concerning which I now proceed to make ſome Obſervations.

IT is a Queſtion which hath received various Anſwers, and occaſioned no ſmall Debate, whence it cometh to paſs, that Figures render Diſcourſe more pleaſing: What is there in the Mind of Man, which diſpoſeth it to entertain with more Delight, Notions conveyed to it in this Diſguiſe, than in their own natural Form?

THE Variety of Opinions concerning this Point ſeemeth to have ſprung from hence, that different Men fixing upon different Cauſes, have perſiſted in reducing the Effect, each to the Cauſe aſſigned by himſelf, excluding all others; to the Production of which Effect, ſeveral, perhaps many, do concur. I will explain myſelf.

FIRST. It hath been obſerved long ago, indeed Inſtances occur every Day in Proof of it,

that the Mind is pleaſed with Things uncommon and new: Now Figurative Speech hath this Charm of Novelty to recommend it, for leaving the uſual Track, it taketh you thro' Paths untrodden and unexpected: You ſee a certain Point laid down to be proved; you have a general Notion of the Arguments likely to be made uſe of to this Purpoſe; but inſtead of having theſe placed before you in the common Form, you find them in one very different, and the Knowledge you ſought for, communicated in Expreſſions altogether foreign, yet theſe conducted by ſuch happy Skill, that they lead you as rightly and ſhortly to the End in View, as the plaineſt and moſt literal: Thus you are entertained in your Journey without being retarded.

ANOTHER Cauſe that recommendeth Figures, thoſe eſpecially diſtinguiſhed by the Name of *Tropes*, to our liking, is the Pleaſure which the Mind naturally feels in *Compariſon*. When a Word which in its original Senſe conveyeth a a certain Idea to the Mind, is uſed in ſuch Manner, as together with this to convey another, connected to the firſt by a natural Reſemblance; yet ſo that this latter acceſſory Idea becomes now the Principal; here the Mind hath the Pleaſure of contemplating at once two Images, yet without Confuſion: Nay, with this Advantage, that by Means of ſuch Compariſon, the principal Image becomes more bright and ſtriking: As in theſe Examples:

"Now laugh the Fields [*a*]."—

[*a*] Nunc rident agri. VIRG.

"Admires

" Admires new Leaves and Apples not its
" own [*b*]."

" With Floods and Whirlwinds of tempeſtuous
" Fire [*c*]."

THE Pleaſure received from the imitative Arts hath its Ground in this Love of Compariſon. Thus we are delighted with the Likeneſs between the Forms and Colours of Nature, and thoſe taken from her by the Pencil: Nay we are often pleaſed with ſeeing Nature imitate as it were herſelf, reflecting to our Sight the Landſkips of Wood, and Hills, and Skies, portrayed on the glaſſy Surface of untroubled Water: Something whereof I think there certainly is in the preſent Caſe, in the Uſe of *Metaphors* or *Tranſlations*.

To which you ſhould add, that theſe Compariſons are frequently drawn from Objects in themſelves beautiful, which being of Courſe pleaſing, diffuſe new Charms as well as Light over a whole Diſcourſe.

OTHER Cauſes of leſs Influence might be aſſigned, but I haſten to the Chief and moſt Univerſal.

THE trueſt Repreſentations of Nature pleaſe moſt: And it is for this Reaſon, that Figures are agreeable, being the Voice of Nature; when rightly uſed, the Way wherein ſhe expreſſeth herſelf on all ſuch Occaſions. " Yet how may " this be? Are not Figures artificial Speech, and " conſidered as ſuch? In what Senſe then do I

[*b*] Miraturque novas frondes, et non ſua poma. VIRG.
[*c*] *Milton's* Paradiſe Loſt. Book i.

" ſtyle

" ſtyle them the Voice and Language of Na-
" ture?" This will need ſome Explanation.

DETERMINE firſt, what are the Occaſions, upon which Figures are properly employed. Are they not chiefly thoſe, in which the Mind is ſeized, warmed, tranſported by a ſudden or ſtrong Paſſion, as Admiration, Aſtoniſhment, Love, Rage? Now conſult the great Book of Nature, the Original and Model of all true Art:—How do all, young and old, learned and illiterate, Men and Women, expreſs themſelves in ſuch Conjunctures? Is their Diſcourſe clear, direct, and flowing? Or rather is it not diſturbed, broken, disjointed? The Mind, overcharged by Paſſion, labouring yet unable to pour it all forth, maketh every Effort, ſtruggles in vain for Words anſwerable to its Ideas, ſtarteth from Hint to Hint, heapeth Images upon Images, and painteth its own Diſorder in the Irregularity and Confuſion of its Language. What doth Indignation? Invoke Heaven and Earth, and ſeek to intereſt all Nature in its Quarrel. Thus *Dido* [*d*]—

" Be Arms oppos'd to Arms, be Shore to
" Shore,
" May ev'n our Seas with adverſe Billows roar,
" And ye, my Sons, purſue thro' ev'ry Age
" His Offspring with hereditary Rage."—
What ſaith Revenge?

[*d*] Littora littoribus contraria, fluctibus undas
Imprecor, arma armis; pugnent ipſique nepotes.
VIRG. Æneid iv.

" Abſent

" Abſent, I'll torture thee--a vengeful Shade
" Purſue; Wretch! dearly ſhall thy Crimes be
" paid [e]."

" ——No, let us rather chooſe
Arm'd with Hell-flames and Fury, all at once
O'er Heav'ns high Tow'rs to force reſiſtleſs Way,
Turning our Tortures into horrid Arms
Againſt the Torturer [f]."

What is the Language of Grief?

" O Woods, O Fountains, Hillocks, Dales, and
Bow'rs,
With other Eccho late I taught your Shades
To anſwer, and reſound far other Song!"

Of Remorſe and Shame?

" —— Cover me ye Pines,
Ye Cedars, with innumerable Boughs
Hide me [g]."

FROM theſe Conſiderations it appears, that Figurative Speech is ſo far from being, as it hath been oftentimes repreſented, meerly artificial, and a Departure from Nature, that it is a faithful Image of Nature. Inward Emotion diſplayeth itſelf as readily in the Language as in the Features: and he, who from the Circumſtances he deſcribeth, or Subject of which he treateth, ought to be, or appear to be poſſeſt with a ſtrong Paſſion, yet ſpeaketh in a calm, untroubled Eaſineis of Style, acteth as much againſt Nature,

[e] ——Sequar atris ignibus abſens.
Omnibus umbra locis adero, dabis improce pænas.
VIRG. Æneid.

[f] MILTON, Book ii.
[g] —— Book x.

as

as doth the Man who would expreſs great inward Agitation of Mind by a ſmooth unaltered Serenity of Countenance.

FIGURES are the Language of Paſſion; Univerſal Experience demonſtrates this to be the Caſe, as all of every Rank and Capacity who are under the Influence of ſuch Paſſion, ſpeak Figuratively: Now it is acknowledged, that the Orator in almoſt all Cauſes of Moment findeth it requiſite to excite ſome Paſſion in his Hearer, which he cannot otherwiſe accompliſh than by feeling, or ſeeming himſelf to feel the ſame: And how ſhall he aſſume this Appearance? How? But by making Uſe of the Language, which Nature hath rendered inſeparable from the Paſſions. If you are enflamed with Anger, or ſoftened with Pity, ſpeak to me as Men are wont to do, while they are under the Power of ſuch Emotions: Otherwiſe you talk in vain; I ſhall either not regard you at all, or ſhall turn away from you as an Impoſtor. Nature hath rendered Paſſions, whereſoever ſtrongly marked, catching; but where theſe Marks are wanting, how ſhall they catch?

WHAT I have been ſaying is, however, to be underſtood with ſome Degree of Caution. Ye have doubtleſs heard it obſerved, that Figurative Speech is not friendly to the Pathetick, as carrying the Air of much Study and Artifice, the Work therefore of a Mind vacant and at eaſe.

WHICH Obſervation, how contradictory ſoever it may appear, yet a little Attention will reconcile, to what hath been advanced above. To this

this Purpoſe, you ſhould diſtinguiſh Figures into two Kinds: One Sort conſiſts in Words, as *Repetitions*, *Likeneſs of Sounds*, and *Cadence*, and *Oppoſitions*; to which we may add, as being uſeful in embelliſhing Style, certain Kinds of *Metaphors*, *Tranſpoſitions*, *Reduplications*. Now theſe being calculated to pleaſe the Ear or Imagination, being conducive to Prettineſs and Elegance only, are Enemies to the Pathetick; are too inſignificant and idle for Occaſions of ſuch Importance, and from all ſuch ought to be excluded.

But there are Figures of a ſecond Kind, whoſe Power affects the Senſe principally, which beſtow Force and Spirit; ſuch as the Rhetoricians name *Apoſtrophes*, *Hyperboles*, [*h*] *feigning of Perſons*; to theſe it is, that what hath been ſaid is applicable; theſe are ſo far from hurting the Pathetick or being inconſiſtent with it, that they are the natural Language of Paſſion. Agitated by Paſſion, the Peaſant breaketh out into ſuch, no leſs than the Orator; the only Difference is, that in the latter, the Rudeneſs of uninſtructed Nature is poliſhed, its Extravagances corrected, the Air and Reſemblance are preſerved, but ſoftened and adorned. We may pronounce of Eloquence in this Reſpect, as the Poet doth of Comedy, it is not the leſs juſt Repreſentation of Life for riſing ſometimes into a higher Style:—

" If *Chremes* in the Drama chide his Heir
" Profuſe and wild, in Eloquence ſevere,

[*h*] Or Proſopopœia.

" Doth

" Doth not the World's great Stage like
Scenes diſplay,
" And Fathers rage as loudly ev'ry Day?" [*i*]

HAVING thus aſſigned the Cauſes why Figures pleaſe, it might be expected, that I ſhould go on to give a Detail of the ſeveral Figures, with Examples of each; but this I ſhall decline, as they may be found in the Writings of every Rhetorician, deduced indeed uſually with tireſome Exactneſs, ſo that it is not altogether without Reaſon that the wittieſt of our Poets ſaith,

" For all the Rhetoricians Rules
" Teach nothing but to name his Tools." HUD.

VOSSIUS, as I remember, having recounted and hundred, and defined them, excuſeth himſelf from proceeding to others; that is, having oppreſſed his Reader with ſuch a Multitude, he maketh an Apology for not overwhelming him. The Truth is, thoſe Writers have multiplyed them without Cauſe. Many which they mention are ſo trivial and common, that they do not deſerve Notice; not Few are real Faults in Senſe or Language, of which, having gathered up ſome Inſtances in Authors of Reputation, they immediately erect them into Beauties, and conſecrate them under the Appellation of Figures.

NOTWITHSTANDING, in thus diſapproving an Exceſs of Attention to theſe Minuteneſſes, I

[*i*] Interdum tumido Chremes delitigat ore:
———Numquid Pomponius iſtis
Audiret leviora, pater ſi viveret? HOR.

would

would not be underſtood to recommend entire Neglect of them. Some Acquaintance with them will help us in diſcerning where an Orator leaves the beaten Track of Expreſſion, and for what Purpoſe; a kind of Knowlege uſeful in forming and perfecting the Judgment.

I mention this as the only true Uſe of the mechanical Part of Rhetorick which hath been explained with ſo much ſuperfluous Labour, becauſe the Streſs laid upon it may have, and I believe hath cauſed Miſtakes, inducing Men to believe it of great Value. "A celebrated Wri-
"ter of Antiquity hath uſed ſuch and ſuch Fi-
"gures in Diſcourſe, for which Reaſon I ſhall
"ſit down to write with a Reſolution of em-
"ploying the ſame, eſteeming my Work the
"more perfect, as it abounds more with ſuch
"Ornaments."

THUS we often Reaſon; whereas it is neither the Kind nor Number of Figures, but the right Application which renders them commendable.

I have read, or met with in Diſcourſe, an Obſervation which I think judicious and new: An Actor, who would excel, ſhould appear to be poſſeſſed with the ſtrong Paſſion his Part expreſſeth, and ſeem the Man he repreſents; but he ſhould not feel that Paſſion, ſhould not be that Man. Why? Becauſe the Strength of the Paſſion would diſable him from expreſſing it: Violent Rage, Grief, or Deſpair, would choak up his Words; Nature would ſwallow up Art, and Imitation be loſt in Reality.

THIS

THIS Remark may help to explain ſome Things before ſaid and unavoidably repeated, concerning Points in which we often miſtake. A good Speaker muſt ſeem to feel the Paſſion he would excite; he muſt have its Air, its Language, the Figures moſt expreſſive of its actual Influence; but I now add, that he muſt not be under that actual Influence: However outwardly in Tranſport, he muſt retain a Fund of Coolneſs within, Reaſon muſt Rule there, "Calm "and ſerene ride in the Whirlwind, and di-"rect the Storm:" Otherwiſe, looſing Command of himſelf, he muſt ſtray from all the Rules of Eloquence.

[*k*] THE Perfection of Art, ſaith a good Judge, *is to become*; with which, ſtrong Paſſion cannot well conſiſt. Accordingly, the greateſt Speakers, when they have given Way to ſuch, have erred. Is not the perſonal Invective againſt *Eſchines*, in the admirable Oration of the *Crown*, to ſay no worſe, unjuſtifiably bitter? In the ſecond Philippic, divine as [*l*] as one ſtyles it, are not the Circumſtances of Abuſe againſt *Antony*, heightened with Paintings deſervedly offenſive? Can one read them without wondering, that an excellent Perſon ſhould deliver ſuch in full Senate, if it be true that this Oration was delivered.

FROM hence it appears, that Figures being the proper Style of Paſſion, they ſhould not only be juſt and natural, but conducted with much

[*k*] Caput artis eſt decere. Cicero de Orat. lib. i.

[*l*] Quam te conſpicuæ divina Philippica famæ,
Volvetis a primâ quæ proxima. JUV. SAT. X.

Care

Care and Diſcretion: Which Remark leads to point out ſome Abuſes neceſſary to be avoided in the Uſe of them. I ſhall ſpeak of theſe under three Heads; I. the Number; II. the Kinds; III. the Application of Figures.

Firſt, As to the Number of Figures.

Excess herein is a very common Fault: It is in Writings as in Life, whatever is commended in a certain Degree, we are apt to carry beyond the Bound, and then it becometh wrong. Becauſe Figures, aptly uſed, have a good Effect, they are multiplyed without Meaſure, introduced every where, and heaped up with Profuſion, which produceth the worſt Conſequences.

Firſt, Nothing ſo quickly tireth. The natural Food of the Underſtanding is Truth; We are indeed ſo framed, that this Truth muſt be rendered by Art agreeable to the Taſte; what do theſe Men? Abuſing that Frame, they give us the Sauces only without Food. We demand ſomething plain and ſolid—find all Flouriſh and Shew. In this Caſe, the Hearer, diſappointed, turns away with Diſdain.

Secondly, This Exceſs taketh away *Credibility from the Speaker*. Truth hath not that Air of Study and Labour: To pleaſe, ſhe needs but to be ſeen: We look not for her amidſt a Crowd of Ornaments. Sincerity is moſt powerful to perſuade; Figures are ſtrong Inſtruments of Perſuaſion, becauſe ſtrong Proofs of Sincerity: But poured forth in Exceſs, are held Marks of Inſincerity, Means of ſetting off a bad Cauſe, and of extorting or ſurprizing undeſerved Aſſent:

Hence the Hearer becometh diffident, ſuſpicious, guardeth himſelf againſt the Appearance of dangerous Art, and receives with Prejudice whatſoever is dreſſed up in theſe elaborate Embelliſhments.

Thirdly, THIS Exceſs rendereth Diſcourſe *obſcure*. The expreſſing of Things under borrowed Images muſt preſent them to the Mind with leſs Clearneſs, than if offered in their own: And much Skill is requiſite in making ſuch Choice, that while they add Force to the Thought, they may not diminiſh Perſpicuity. We ſee Objects through Figures as in a Mirror: Some are by this Means ſeen more diſtinctly; ſome we cannot view well directly; ſome we behold thus with more Delight; but if we attempt to ſhew all in this Way, the Truth of Things vaniſheth; we confound the Original with borrowed Forms, and the whole Scene becomes faint and confuſed.

THIS is the Caſe of *Perſius*, although otherwiſe, in many Reſpects, commendable; of *Lycophron*, among the *Greeks*; and it ſeemeth of their Lyrick Poets ſometimes, as you may prove, particularly in the Chorus's of the beſt Dramatick Writers, where the Senſe is frequently ſo wrapped up in a Cloud of Figures, that it cannot, without much Difficulty, be developed.

A SECOND Miſtake mentioned is in the *Kind* of Figures. We ſhould, generally ſpeaking, avoid all ſuch as turn meerly upon Sound; Prettineſſes much ſought after in former Times, ſuch as,

« *O*

" *O* fortunatam natam *me conſule Romam* [*m*]."

" *Beſeeching* or *beſieging*.
" And at one *Bound* high overleapt all *Bound* [*n*]."

At the Sight of Sin and Death, in the Midſt of a ſublime Paſſage, ſaith our great Poet, " The " Planets were *Planet-ſtruck*." But theſe at preſent ſeem deſervedly exploded.

REPETITIONS of the ſame Word are alſo ſometimes graceful. One of the moſt beautiful of which Sort is the Paſſage of *Virgil*, thus imitated by one of our Poets [*o*]:

> Yet ev'n in Death *Euridice* he ſung,
> *Euridice* ſtill trembled on his Tongue;
> *Euridice* the Woods,
> *Euridice* the Floods,
> *Euridice* the Rocks and hollow Mountains rung [*p*]."

But Beauties of this Kind are, generally ſpeaking, eaſily attained in a Degree of Mediocrity; and therefore ſhould be uſed ſparingly.

THERE is a Point of more Nicety, the uſing many Words nearly ſynonimous, of which you may find numerous Inſtances in the *Roman*

[*m*] 'Till I her *Conſul ſole conſol'd* her Doom.
DRYD. Juv.

[*n*] Parad. Loſt, Book x.

[*o*] ——— *Euridicen vox ipſa et frigida lingua,*
Ah miſeram Euridicen, animâ fugiente, vocabat;
Euridicen toto referebant flumine ripæ. VIRG. Georg. iv.

[*p*] POPE, Ode on St. CÆCILIA.

Orator. *He hath departed, fled, eſcaped, broke away* [q]. Theſe often weaken the Senſe, and tire the Hearer by a Heap of unmeaning Sounds; yet are ſometimes uſeful by giving Strength and Energy. Although each Word do not convey a diſtinct Idea, yet taken together, they make the whole collected Idea much larger and more grand. I ſhould not therefore altogether condemn ſuch; but recommend the utmoſt Caution in employing them. They ſhould be rare, and introduced on well-choſen Occaſions.

THERE are other Figures affecting the Senſe, which are likewiſe to be uſed with Caution, ſuch as very bold Metaphors, and thoſe the Rheroricians name *Catachreſes* or *Abuſes*; which, although allowed in Verſe, Speakers ſhould never venture upon, but where the Poverty of the Language may have rendered them neceſſary, and Cuſtom hath eſtabliſhed them.

Hyperboles alſo are dangerous Figures. The Poet mentioning two Perſons of extraordinary Size, deſcribes them thus [r]:

" Youths equal to the Pines
" And Mountains of their Country."

COWLEY ſeeking to improve upon this Image, in applying it to *Goliah*, hath made it altogether extravagant:

[q] Abiit, exceſſit, evaſit, erupit. In Catali. Orat. i.
[r] Abietibus juvenes patriis et montibus æquos. Æneid. ix.

" The

" The Valley now this Monſter ſeem'd to fill;
" And we, methoughts, look'd up to'him from
our Hill [s].

HOMER ſays very ſublimely of an allegorical Perſon, *Diſcord*,

" Her Head ſhe rais'd to Heav'n and trod on
Earth :"

Which *Virgil* hath applied with great Propriety to another allegorical Perſon, *Fame*. But is it not with much leſs Exactneſs imitated of *Satan*, deſcribed before indeed as of gigantick Size [t], yet far different from this,

" His Stature reach'd the Sky."

Poets are indulged in Liberties of this Kind, which they have for the moſt Part abuſed, the Moderns eſpecially; but the ſame Licences are not to be ſuffered among thoſe, who would perſuade, who profeſs the ſpeaking of Truth.

Oppoſition is a Figure, which alſo ſhould be uſed diſcreetly. If meerly in Words, once a faſhionable Kind of Wit, it is manifeſt trifling; if in Sentiment, it is of a delicate Nature. It ſometimes giveth Life and Energy to the Thought, as in this of the [u] Hiſtorian, concerning a great Perſon, one of much Pride, " He reſorted ſometimes to Court, becauſe " there only, was a greater Man than himſelf;

[s] COWLEY Davideis, Book iii.
[t] Lay floating many a Rood, Book i.
[u] Lord CLARENDON, Book i.

" and went thither the ſeldomer, becauſe there " was a greater Man than himſelf," which ſeems to be imitated from a parallel Paſſage of *Cicero* concerning *Roſcius* [*w*].

HOWEVER, theſe are dangerous Beauties: I know not of any Writers who have uſed them much, without abuſing. Even *Cicero*, in his nobleſt Oration, ſeems, through Love of them, to have departed for a Moment from the Character of manly Eloquence. " This new Form " of Judgment, ſaith he, ſtrikes Terror; we " are ſurrounded by Arms, placed, indeed, for " our Security; but we cannot *be* [*x*] *freed* " *from Fear, without fearing.*" Is not this too pretty? And chiefly in the Beginning of his Oration, where Simplicity is moſt requiſite?

SOME few Specks of the ſame Kind may be ſpyed elſewhere even in his Writings; but ſucceeding Orators carried this Fault to the higheſt Exceſs. In modern Times it reigned long in *Italy*; from whence it infected *French* Elegance; nor did the plainer and more manly Genius of *Britain* eſcape the Contagion.

UPON the Whole, I dare not venture to condemn the Uſe of *Antitheſes*. But I am perſuaded, that it is the better Way to follow herein the Example of the *Greeks*, who are exceedingly ſparing in Ornaments of this Kind,

[*w*] *Etenim cùm Artifex eſt ejuſmodi, ut ſolus dignus videatur eſſe qui ſcenam introeat; tum vir ejuſmodi, ut ſolus videatur dignus, qui eo non accedat.*

CICERO pro Quinto ROSCIO.

[*x*] *Ne non timere quidem, ſine aliquo timore poſſimus.*

Pro Milone.

I think

I think rather did ſtudiouſly avoid them. By rejecting them, you will gain in Strength and Clearneſs, more than you loſe in Glitter and Show.

THERE is not any Figure more commonly uſed by Orators than Gradation or Climax; which ſetting every Article of the Speaker's Senſe diſtinctly before the Hearer's Mind, gives the Whole an Appearance of Grandeur. Yet herein alſo Frequency is faulty; it ſavoureth of Affectation, is too artificial, and groweth tireſome: But the moſt common Error ariſeth from an ill ordering of the Parts. It is a known Rule that the Gradation ſhould grow ſtronger, the following Member riſing ſtill upon the foregoing; the contrary whereof is not ſeldom the Caſe. When the Poet calls a fine Piece of Architecture

The World's juſt Wonder—and ev'n thine, O *Rome* [y],

Doth this latter Idea comprehend more than the firſt? Doth not the Image rather ſink? Mr. *Addiſon* hath commended a Paſſage of *Milton*;

And had Earth been then,
All Earth had to her Center ſhook.

Yet it ſeems that it may be doubted, whether the Poet, after repreſenting all Heaven reſounding with the Tumult of the Angels engaged in Battle, hath not gone out of his Way, to add an Image that weakens the foregoing.

[y] Eſſay on Criticiſm.

THE third Miſtake was ſaid to conſiſt in the *Application* of Figures: Thoſe in themſelves good are miſapplied: Which Error ariſeth from Want of Attention to the Subject and to the Occaſion; what would be proper and pleaſing on one, being offenſive and abſurd on another.

THE fineſt Embelliſhments Rhetorick can furniſh, introduced in a Cauſe which demandeth only Diſtinctneſs and Perſpicuity, deform, inſtead of beautifying. Who can bear the Laws of the lower Empire and Writings of Civilians about that Time, compoſed in the long florid Style of Declamation; And ſome of the earlier modern Phyſicians, who forgetting or deſpiſing the proper diſtinct Simplicity of *Hippocrates*, and Purity of *Celſus*, load all, one might almoſt ſay even to their Preſcriptions, with Flouriſh? How long did the moſt auguſt Aſſemblies and national Councils reſound with the Pomp of verboſe Amplification; and Pulpits lull patient Congregations with the fantaſtical Mixture of the Thorns of ſcholaſtick Theology, and the Flowers of claſſical Elegancy? If, where I ſeek to be taught, you attempt to put me off with Amuſement, I cannot but turn from you in juſt Diſdain of ſuch Puerility.

FARTHER, One of the greateſt Sources of Beauty in Figurative Writing, is Metaphor; attending which, you may obſerve two Dangers: One is, the purſuing it too far. A Train of Metaphors carried on formeth an *Allegory*; which Figure, or rather Chain of Figures, if every Part be apt, well connected, and agreeing with

with the original Idea, is juſtly pleaſing; but purſued too far, errs in one of theſe two Ways. Either the Truth ſhadowed under it lies too open, and then it becomes flat and tedious; the Caſe ſometimes of *Spenſer's* Allegories, which even the rich Imagination and beautiful Poetry of the Author cannot always fully ſupport: Or elſe the Reſemblance is too remote; in which Caſe the Allegory degenerates into a Riddle, and offendeth becauſe it puzzles. Thus you ſee the Nicety requiſite in the Uſe of this Figure: You muſt form a Veil ſo tranſparent, that it ſhall diſcloſe all one wiſhes to ſee, yet thick enough to cover what ſhould be concealed; obvious, it ſatiates quickly; dark, perplexeth. Let the Mind ſeem to diſcover ſomewhat itſelf, but make not that Diſcovery a laborious Work. The Epiſode of Sin and Death [z] conſidered as an Allegory, not Part of an heroick Poem, ſeems one of the moſt perfect. The Moral is important, the Circumſtances affecting, true in their allegorical, juſt in their literal Senſe, the Imagination noble, the Style grand, ſublime.

A SECOND Danger attending the Uſe of Metaphors is, the mixing different and inconſiſtent. Criticks have taxed even *Cicero* with a Slip of this Kind [a]; "I obſerve, ſays he, my Diſcourſe "to be *coloured* by their *Harmony*." Nor has the moſt correct of Poets eſcaped the ſame Cenſure; as for this Line,

[z] Parad. Loſt.

[a] *Sentio orationem meam illorum quaſi* Cantu colorari. De Orato.

"And

" And to the Anvil ill-turn'd Verſes bring
Anew [*b*]."

In which Caſe the Cenſure is perhaps undeſerved :---But is the Concluſion of a fine Ode altogether free,

" Into what *Whirlpool* art thou *plung'd*,
" O Youth, O worthy of a better *Flame*."

We may obſerve the ſame of theſe Lines, otherwiſe beautiful,

" The Man by his own Brightneſs *burns*, that *weighs*
Inferior Artiſts down ; yet *quench'd his Blaze*,
All love, and crown him with impartial Praiſe."

Need I add that much Vigilance is required in guarding againſt a Fault, the Infection of which ſeems to have reached in ſome Degree even theſe Heroes?

THE laſt Figure I ſhall mention as frequently ill-conducted, is *Irony*, where the Speaker means differently from what his Words literally underſtood, import. This Figure is uſeful not only in Comedy and Satire, its moſt uſual Province ; but hath Place alſo in the Pathetick and Sublime : As in this ſpirited Irony of *Dido*,

[*b*] *Et male* tornatos incudi *reddere verſus.* HOR.
Ah quantâ laboras in charybdi
Digne puer meliore flammâ,
Urit enim fulgore *ſuo qui* prægravat *artes*
Infra ſe poſitas : extinctus *amabitur idem.*

Go

Go, follow *Italy* thro' Tempeſts, haſte,
Seek flying Kingdoms o'er the watry Waſte [*a*]."

And this of *Satan*,

" Or have ye chos'n this Place,
" After the Toil of Battle to repoſe
" You weary Virtue, for the Eaſe you find
" To ſlumber here, as in the Vales of Heav'n?"

The Dangers attending this Figure are theſe three; one is ever apt to break in upon it. Your real Senſe is ready to burſt out, and mingle itſelf with the ironical, which makes an odd incoherent Mixture. This Fault, in long continued Irony, ſeemeth ſcarcely avoidable, ſince it is laid to the Charge of *Lucian*, *Cervantes*, and *Swift*, the three great Maſters of this Figure.

ANOTHER Danger is, Ironies are often intermixed with ſerious Truths, which is abrupt and hard: As in the latter of the two following Lines, ſpeaking of Dr. *Swift*,

Or thy griev'd Country's Copper Chains unbind,
Or *praiſe the Court* or *dignify Mankind* [*b*].

All before and after the latter of theſe Lines, are underſtood in their literal Senſe.

OR laſtly, Ironies are made to turn upon Subjects foreign, and are improperly bitter; as in this of the Orator to *Antony*;

[*a*] *I ſequere Italiam ventis, pete regna per undas.* Æneid iv.
[*b*] POPE's Dunciad, Book i.

" In

" IN one Place alſo you aimed at Pleaſantry;
" Good Gods how little did it become you! In
" which you are faulty; for you might have
" derived ſome Wit *from your Wife, an Actreſs.*"

To conclude, concerning the Subject before us, it may be obſerved in general, that Exceſs and Defect are both Faults: Exceſs is indeed the more dangerous: For ſpeaking without Figures, you will appear dry, inſipid, unaffecting, but ſtill may be inſtructive; for which End the Curious will liſten: But if you uſe too many, you muſt offend, incurring juſtly the Cenſure of Affectation, Vanity, and Obſcurity.

NOTWITHSTANDING which, this Fault, Exceſs, is more eaſily corrected than its oppoſite, Defect: For it is eaſier to bring down an overwarm Imagination to the Level of plain Senſe, than to elevate the low and creeping to the Height of adorned Eloquence. For this Reaſon, as the Poets abound moſt in Figures, it might be fit, that all who mean to exeell in Eloquence ſhould, at leaſt in their Youth, be converſant in their Writings. But this Subject, as being, in my Opinion of Importance, deſerveth to be opened more at large in a future Lecture.

Etiam quodam loco facetus eſſe voluiſti; quam id dii boni non te decebat! in quo eſt tua culpa nonnulla; aliquid enim ſalis ab uxore mimâ trahere potuiſti.

LECTURE

LECTURE the Sixteenth.

Of the USEFULNESS *of reading the* POETS *to an* ORATOR.

IN the Concluſion of the foregoing Lecture, I took Occaſion to mention the Expediency of reading the Poets to all, who would excel in Eloquence, on the Account of one Article of mighty Moment, *Figures*. And I am perſuaded, that, upon a nearer View, others, not leſs material, will appear to concur in recommending it; for the Diſcovery of which, the preſent Diſquiſition is intended. But in a Point variouſly thought of, for this hath its Oppoſers, and is in its Nature delicate, I do not mean that you ſhould rely on my Judgment; inſtead of which, I ſhall lay before you the Sentiments of one well verſed in this, as in moſt other Parts of Learning: Sentiments, which may add to Reaſon the Weight of Authority. My Purpoſe is, to deliver the Subſtance of a Converſation upon this Subject, held by *Eubulus*, a Perſon of known Eminence both in the Senate and at the Bar, with his Friend *Philemon*; which latter was pleaſed, at my Requeſt, to furniſh me with an Account of it.

THE

THE unuſual Manner, that of Dialogues, in Compoſitions of this Sort, will be compenſated by the Character of the principal Speaker; and it is hoped, that Indulgence of borrowing will be granted, where one's own Stock affordeth nothing equal. You readily excuſe an Hoſt in carrying you abroad, if it be into better Company, and to better Entertainment, than his Home could have afforded. The Occaſion which gave Riſe to the Converſation abovementioned was this:

Philemon happened to make a Viſit to *Eubulus*, then, during the Summer Vacation, in his Country Retirement; and finding, at his Arrival, that his Friend had walked abroad, he went, with the Freedom of an Intimate, to amuſe himſelf in the Library of *Eubulus* till his Return; which happening in no long Time after, *Eubulus*, the firſt Salutations being over, expreſſed the Pleaſure he had in ſeeing his Friend, and, at the ſame Time, his Fear, that *Philemon* had felt ſome Uneaſineſs in waiting for him ſo long.

Phil. BE under no Concern, *Eubulus*, for I could have paſſed much more Time here, without thinking it long. Nothing can be more pleaſing than the Proſpect from theſe Windows. What can be more beautiful than that vaſt Bay, which expands itſelf with ſuch wide Circuit before us, preſenting to the View ſo many Objects: Thoſe Ships particularly of different Sizes; ſome fixed at Anchor, ſome in Motion, with all their Sails ſpread, and ſteering

ing with the ſame Wind, Courſes almoſt contrary. Beyond, we ſee the oppoſite Coaſt, covered with Houſes, reflecting the Rays of the Sun, ſet off with the darker Shade of Gardens and Groves; and at ſtill greater Diſtance, behold thoſe Mountains which ſeem to vaniſh into the Clouds, and terminate the Scene with a rude and noble Magnificence! It ſeems to me, that a View of ſo much Beauty and Variety could never tire.

Eub. THE Proſpect is indeed charming; I have heard Travellers ſay, that ſcarcely any Country in *Europe* affords a more beautiful of the like Kind. However, it is certain, that ſuch Beauties appear more ſtriking to a Viſitant than to the Owner; Familiarity renders him indifferent; or, if it did not, I doubt whether ſuch Situations be proper for Study, as the Multitude of foreign Objects diſtract the Attention.

Phil. SAY rather, that it affords an eaſy and uſeful Relaxation. But it ſeems to me that you have prudently ſuited your Kind of Reading to your Situation, at leaſt I cannot otherwiſe account for it,

Eub. IN what Reſpect?

Phil. CURIOSITY led me to take the Liberty of opening ſome of the Books, which lie in Heaps upon this Table; and the Truth is, the View ſurpriſed me. I found them to be all of the poetical Kind; Authors which I ſuppoſed that you might have converſed with in your early Youth, but imagined, that you had

had long diſmiſſed all ſuch frivolous Acquaintances.

Eub. SOFTLY, good *Philemon*; beware of uſing ſuch harſh Epithets to a Set of Gentlemen, who have been honoured in all Ages; whoſe Names are conſecrated to Immortality; who have always laid Claim to peculiar Inſpiration; whoſe Genius and Language have been eſteemed ſomewhat divine.

Phil. I KNOW they have not been ſparing in their Praiſes of their own Art: But without amuſing ourſelves with their Enthuſiaſm, or rather Preſumption, anſwer me ſeriouſly; Have theſe Books been thrown here by Accident, or have you really, as it ſhould ſeem by their Situation, been trying to entertain yourſelf with reading ſuch?

Eub. THE latter is true; I have been trying, and what is more, do paſs much of my Leiſure in ſuch Entertainment, as you call it; but, in my Style, *Employment*, and uſeful Employment.

Phil. YOU amaze me. Is it then true, that *Eubulus*, engaged as he is in the Study of ſerious Eloquence, and univerſally allowed to excel therein, conſumeth his Time in the Peruſal of Writers, not uſeleſs only, but exceedingly hurtful to his Purpoſe?

Eub. Why uſeleſs? Why hurtful? Why do you think them ſo? There remains yet ſome Time until Dinner, and the Heat of the Weather prevents us from any Amuſement without Doors, What ſay you? Shall we ſpend this Interval in diſcuſſing that Matter? It may be

be no unuſeful Speculation. Let us then ſit down together in this Bow-Window, from whence you have a full Command of your admired Proſpect—-Very well.—-Now, if you pleaſe, explain upon what Grounds do you build upon this Opinion?

Phil. You take me ill prepared for ſuch a Diſquiſition; I have never yet thought maturely on the Point, much leſs have I in Readineſs Arguments to produce, ranged in Form and Method. Yet I look upon it as one of thoſe Truths in themſelves ſo clear, that Arguments for the Proof of them can never be wanting.

Eub. Be ſo good then as to propoſe them: I requeſt it not through Love of diſputing, but from a better Principle; I would gladly juſtify myſelf to you; beſide, I have ſome Hope of doing you real Service, by reconciling you to an Acquaintance, which we uſually commence early in Life, but break off too ſoon, to reap the Pleaſure and Advantage it would afford to our riper Years; at which Time, Diſuſe, Buſineſs, and miſtaken Notions, prevent the Renewal of it.

Phil. I hope that I ſhall be always open to Conviction; and ſince you will have it ſo, I will mention Things briefly, and without Order, as they occur to me. My charge is, that Poets are Enemies to true Oratory; the Reaſons I ground it upon are theſe: Anſwer me, *Eubulus*, Are not the Ends of Eloquence to inform and to convince?

Eub. THEY are.

Phil. FOR this Purpoſe, muſt not the Underſtanding be enlightened?

Eub. IT muſt.

Phil. BUT Poets addreſs themſelves to the Imagination and Paſſions; therefore turn away their Admirers from the true Ends of Oratory.

Eub. SHALL I ſtop you now? Or were it not better, that you ſhould propoſe all your Objections, which we will afterwards conſider diſtinctly?

Phil. WITH all my Heart; it is the ſhorter Way. Well, then, you have heard my firſt Objection.

NEXT, Poets deal entirely in Fiction; they ſubſiſt by it; thus infuſe an Indiſpoſition to, a Diſlike of, Truth.

THEY confound Times, Perſons, Circumſtances, and Characters; and throw their Thoughts together (ſuch as they are) with the utmoſt Confuſion; nay, they condemn Regularity as inſipid, and formal, and inconſiſtent with their imaginary Beauty.

THEY abhor Argument, the only Inſtrument of Knowledge and rational Perſuaſion; and, to compleat the Whole, are ſwelling, florid, and unnatural in their Style. I need not delay you by giving Inſtances of each Particular, which are well known to you; for their Works abound with them.

Eub. THIS, indeed, *Philemon*, is a ſummary Way of Proceeding. If theſe Things be ſo, the Poets are not only guilty of your Charge,

of

of being hurtful to Eloquence, but are Enemies to Reaſon and common Senſe. But let us examine theſe Articles in Detail. Before I go into Particulars, give me Leave to propoſe a Queſtion or two, the Anſwers to which may clear up ſome Prejudices that lye againſt your whole Argument. Ought not Facts, where they can be had, to hold the firſt Place among Arguments, as being obvious, not liable to Miſtake, indeed carrying with them Conviction at firſt Sight?

Phil. THEY ought.

Eub. NOW, *Philemon*, what do Facts ſay? Do they agree with your Reaſoning?

Phil. THAT Queſtion cannot be anſwered on the ſudden.

Eub. IT may be ſo: I will therefore aſſiſt you in the Anſwer: If I miſtake, ſet me right.

Phil. I ſhall not fail.

Eub. IT ſeems, then, that the greateſt Orators have ſtudied, nay, and have copied from the Poets. This is ſo manifeſt in the Caſe of *Demoſthenes*, the firſt of all Orators, that *Lucian* has written a Dialogue upon this Subject alone, his Imitation of *Homer*. *Longinus* affirms the ſame Thing of *Plato*; adding, that he was not the Imitator only, but the Rival of *Homer*. Another *Greek* Critick carrieth this very far: The Proſe of *Demoſthenes*, ſaith he, is pleaſing, becauſe it reſembles the Verſe of *Homer*: And the Verſes of *Homer* charm us, on Account of their Similitude to the Proſe of *Demoſthenes* [*a*].

[*a*] DIONYSIUS HALICARNASSENSIS.

Open *Livy*; you will find him in many Places ſcarcely leſs poetical than *Virgil* himſelf: And Criticks have charged *Tacitus* with Exceſs in this Way. You diſcover the Fancy and Expreſſion of a Poet in many ſpirited Deſcriptions of the elder *Pliny*. *Tully* himſelf, although no good Poet in Verſe, is yet in Proſe oftentimes an excellent one. Now, doth not this inconteſtable Fact overthrow all your Arguments? If the moſt admirable Orators have ſtudied, and manifeſtly copied from Poets, can the Reading of Poets be hurtful to Oratory?

Phil. IT may be in general dangerous, although it proved not hurtful to them. The Skilful only can extract Medicines from Poiſons.

Eub. WELL, but do theſe very Perſons think ſo? Conſult them: Hear *Cicero*. "The Poet "is allied to the Orator; more confined in Num- "bers, but enjoying more Freedom in the Uſe "of Words: In every Kind of Ornament a "Partaker, and almoſt equal. The Poets are "to be read. In an Orator is required nearly "the Expreſſion of a Poet [*b*]."

QUINTILIAN is very expreſs to the ſame Purpoſe [*c*]. *Theophraſtus*, ſaith he, affirms, "That an Orator may derive much Advan- "tage from reading Poets, and many agree "with him,---not undeſervedly: For Energy "in Senſe, and Sublimity in Expreſſion, and "Skill in moving the Paſſions, and what is "becoming in Character, are derived from "them." The Paſſage is remarkable, and

[*b*] Lib. i. De oratore. [*c*] Lib. x. cap. i.

goes

goes on farther; I will turn to it in his Book, if you pleaſe; it is worthy of your Peruſal.

Phil. I DOUBT it not; but I looked for Arguments drawn from Reaſon, not Authority.

Eub. I DO not mean to convince you meerly by Authority: Its Uſe, and I intend no more, I take to be this: Before an Opinion is proved, the Authority of eminent Perſons removeth Prejudices which may lie againſt it, ſhewing it to be at leaſt not abſurd: If it hath been proved, ſtrengthens and confirms it, and may help to make the Mind acquieſce in it more eaſily.

BUT not to inſiſt longer on what you ſeem to lay ſmall Streſs upon, I proceed to follow you in your own Way: to Facts and Authority I ſhall add Reaſon:

YOU ſay, firſt, That Poets addreſs themſelves to the Imagination and Paſſions. Granted: But muſt not the Orator alſo?

Phil. WHY is it neceſſary to him?

Eub. Is not his End to perſuade? In order to obtain which, muſt he not pleaſe?

Phil. IT is ſufficient if he addreſs himſelf to Reaſon, the higheſt and ruling Faculty.

Eub. THE higheſt, I grant, in the Order of Nature, but never the only, and often not the ruling one. This Sovereign is acceſſible only through her Officers, the Fancy and Affections. Now it follows, from your own Argument, that the Poets can beſt inſtruct in this Art; they who make it their principal Aim to ſooth and flatter theſe Favourites. Tell me, *Philemon*, do you think that a Chain of Geometrical Pro-

poſitions would have any Effect either in teaching or perſuading a common Audience?

Phil. IT could not.

Eub. JUST ſuch a Chain is every Diſcourſe conſiſting of pure, ſtrong, cloſely-connected Reaſoning, ſuch as you recommend; Demonſtration to the intelligent Liſtener will not be liſtened to, nor can it be comprehended, by the Many.

Phil. WELL, but if this were the Caſe, if it were needful to work upon Fancy and Paſſion, the Poets are pernicious Teachers. Their Art ſubſiſts by Fiction, is wild and extravagant in its Images, confounds all Truth and Nature. What more oppoſite to every Idea of Eloquence?

Eub. THIS is the heavieſt Article in your Charge, and deſerves to be well weighed. Anſwer me then;—Do you mean, that Poeſy is an Enemy to all Kinds of Truth, and always? or is ſhe a Friend to Truth in general, and departs from it only on certain Occaſions, and in certain Circumſtances?

Phil. POESY is an Enemy to Truth in general; not at all, or ſcarcely ever befriending it, and then by Accident, not Deſign.

Eub. How may that be? Certainly all Poets profeſs the contrary. Say the Ground of their Work be a Fable, the Circumſtances fictitious, yet there is a Moral uſually intended, which is ſome important Truth. Could a Tragedy pleaſe, if there were not Juſtice in the Sentiments, Conſiſtence in the Deſign, Truth in the

the Characters? It is the ſame in every other Branch of this Art: Nature and Probability muſt be preſerved; and what are they but Truth? And the Poets who neglect theſe, do not underſtand, but abuſe their Art.

Phil. BUT Probability is only the Appearance of Truth, not Truth.

Eub. Right, but it differs not in Effect from Truth, where the avowed End is not to deceive. Otherwiſe you might infer, that every Figure of Rhetorick is Falſhood, and ſo deſtroy all Eloquence, I might ſay, all Diſcourſe, which cannot be kept up without ſome Mixture of Figures. But I will try to put this Matter in another Light. Conſider, in every Art there is ſomewhat peculiar to itſelf; yet may it not have many Things in common with other Arts; ſome of which it can ſupply better than thoſe others, and which it may be prudent to borrow from it?

Phil. I BELIEVE that may be the Caſe.

Eub. NAY, this is the Caſe in different Branches of the ſame Art. I will explain my Meaning by an Inſtance. A Maker of Portraits hath a very diſtinct Buſineſs from that of an Hiſtory-painter; he is tied down cloſely to a fixed Model, to the Features, the Air, the Mien of the Perſon whoſe Picture he draws: In all which, the other, provided that he do not violate the Truth of Hiſtory, is at Liberty to follow his own Invention: Yet this hinders not, but that a Maker of Portraits may derive much Advantage from the Study of hiſtorical Paint-

ing, may labour with much Improvement to attain the Expreſſion of a *Raphael*, or the Colouring of a *Titian*.

Now to apply this to the Subject before us. The Orator you may call a Maker of Portraits, he is confined to one Cauſe, to its Circumſtances, and to Truth: The Poet, like the Hiſtory-Painter, hath indeed his Rules of Truth and Nature, which he may not tranſgreſs, but is yet left much at large, and may give great Scope to Invention. Notwithſtanding which, the former may ſtudy this latter with much Advantage, and draw from him many Graces and valuable Embelliſhments. For the Manner in which Fiction is treated, may ſet off Truth; and the being converſant with the Lofty, even extravagant Images, which the unbounded Regions of Fable preſent to the Fancy, may warm and elevate a judicious well-governed Imagination. Your venerable *Juno* of the Orators may borrow the *Ceſtus*, the Dreſs of the Smiles and Graces, from the Laughter-loving Goddeſs, the *Venus* of the Poets, provided theſe new Charms be put on for a good Purpoſe, to make a lawful Conqueſt.

Phil. IT is not clear to me, that a Lover of Truth may venture ſafely into this your unbounded Region of Fable; he may catch ſome Part of the Infection, which is but too general. Or granting for the preſent what you advance, how ridiculous a Figure muſt he make in his Return from thence, with his borrowed Orna-

ments, in his poetick Dreſs; delivering what he would have paſs for ſerious Truths, in the ſwelling Bombaſt of poetick Language.

Eub. You come now to another Article of your Charge; but here likewiſe I am prepared for you. Tell me, *Philemon*, would a Perſon of Senſe, who has learned to ſing perfectly, for that Reaſon ſpeak or read publickly, in the Tone or Cadence of ſinging?

Phil. No, certainly.

Eub. DEMOSTHENES is ſaid to have learned Pronunciation from an Actor. *Cicero* conſulted *Roſcius* in his Art. Now, do you think, that either of theſe great Men brought into the Senate-houſe of *Athens* or *Rome*, all the ſcenical Poſtures and Geſticulations, all the Violence and comick Mimickry, neceſſarily employed by thoſe Actors? Or did they retain only ſo much of the Art of thoſe others, as might be applied with Grace and Propriety to their own.

Phil. THE latter undoubtedly.

Eub. AGAIN, do you ſuppoſe that any Man of good Underſtanding, ſay even a Poet by Profeſſion, if he were to talk with you, or to write a Letter about ſerious Buſineſs, would ſpeak or write in Verſe?

Phil. I think not.

Eub. IN my Opinion, theſe Inſtances fully reach your Objection. Exerciſe and Skill in Muſick and Acting, may improve the Voice and Pronunciation in grave Diſcourſe; yet you would not in ſuch, either ſing or act. In like Manner,

Manner, the more ſpirited Style of Poets may raiſe and enliven Proſe; yet you would not play the Poet in Proſe. A Poet will not uſe the Meaſure of Verſe, where he knows that he ought to employ Proſe: Why? Becauſe they are different Arts, and the Diſtinction is ſtrongly marked: And as he will not uſe the Meaſure, ſo neither will he uſe the Language peculiar to Verſe, which is almoſt as ſtrongly marked: Such as long Compariſons, daring Metaphors, crowded Figures, lively and florid Deſcriptions, unuſual Expreſſions; which belonging, or indulged to his own Art, cannot be transferred from thence into Proſe; or, if that ſhould be attempted, would offend the Underſtanding, as much as the Cadence of Verſe often intermingled, does the Ear. Notwithſtanding which, nothing hinders, but that the bold Painting of Poets, their animated Phraſe, their ſtrong and conciſe Sentences, their lively and glowing Colouring may be ſtudied with Profit, may with Care and Diſcretion be advantageouſly and happily copied in Proſe-writings. It is, as the Poet ſays, very aptly [*b*],

They move eaſieſt who have learn'd to dance.

The Movement of Dancing would be ridiculous in ordinary Walking, yet it is confeſſed, that Skill in Dancing beſtows Gracefulneſs in our common Motion.

Phil. BUT the Difficulty of keeping within

[*b*] Eſſay on Criticiſm.

theſe

theſe Limits is great, the Danger of tranſgreſſing mighty, the Effect very abſurd.

Eub. I grant it. But Excellency in every Art, is expoſed to Danger and Difficulties. If you aim only at plain Senſe with the Probability of being dry and inſipid, it is well; ſtudy Logick and Geometry, or confine yourſelf to your Statutes and Reports: But, if you aſpire to ſomewhat nobler, to add the Pleaſing, the Sublime, the Pathetick, you muſt have Recourſe to thoſe who exerciſe Power over the Fancy and Paſſions. After all, *Philemon*, you ſeem in the whole Turn of your Argument to ſhut out good Senſe and all Regard to Truth from Poeſy, in which you deal unjuſtly by it: Theſe are neceſſary as well as to Poets as Orators.

Phil. THAT is a Point which I believe would puzzle you to make out.

Eub. NOT according to my Manner of conceiving Things. The Difference between the Arts I take to be this.

IT is my Intention to furniſh out for Mankind a polite Entertainment, or ſay, that I wiſh to inſtruct and make them better, which if it ſeldom is, yet ſhould be one View of a Poet in Writing: I am to be read in their Cloſets; for to this, even theatrical Performances muſt come in the End: In either Caſe, you ſee that I muſt endeavour to pleaſe; it is a capital Point; for otherwiſe Men, not being under any Neceſſity free from every urgent Motive, will not ſit down to read my Work. This is the Poet's Caſe.

Caſe.—Pleaſing therefore becomes to him a main Point; he can do nothing without it.

BUT again; I am to inſtruct them in ſomewhat of immediate neceſſary Utility, in the Deciſion of Property, in a weighty Point of Morality, or in the enacting of a good Law; here the viſible great Uſe diſpoſes them to hear; nevertheleſs, ſuch is the Nature of Mankind, that if my Subject carries me out into any Length, Men will not liſten, unleſs I can contrive to make my Diſcourſe agreeable. Pleaſure is, then, even in this Caſe, a moſt beneficial Help, or rather neceſſary Means. And how ſhall you enable yourſelf to employ theſe Means, this powerful Inſtrument? How, but by conſulting and learning from thoſe to whom it is indiſpenſably neceſſary, to whom it becomes, for that Reaſon, the main *End* of their Art. You therefore borrow Ornaments from Poeſy to dreſs up and make Truth beautiful; but it muſt be your Care to borrow ſuch as really beautify, not hurt or deform her.

Phil. I fear that he muſt be not only very ſharp-ſighted in diſcerning, but ſingularly diſcreet in the Choice of Ornaments, who can ſtop preciſely within theſe Limits. But what will you reply to my other Objection? I think you will allow, that Method is neceſſary to a Speaker; and that the Poets are profeſſed Enemies to Method. It hath a Formality to them intolerable; they are perſuaded that it would render their Works dry and inſipid; and caſt Fetters on their Imagination, which is never ſo

ſo well pleaſed as when fully indulged, and left free to rove in all the Luxuriancy of wild uncontrolled Irregularity.

Eub. I DO not know how this Opinion hath obtained Admiſſion, and become prevailing, deſtitute, as it ſeems to me, of all Foundation. On the contrary, I am perſuaded that Method is eſſential to every good Compoſition. But it is of different Kinds; from not attending to which, it is likely, the Miſtake ariſeth. There is one Kind of Method uſeful in the finding out of Truth, and another ſaid to be moſt proper for teaching it when found: In one you begin with the ſimpleſt and moſt known Truth, from thence proceeding to the more complex and obſcure; in the other, beginning with what is complex, you deſcend to the Simple; you reſolve Cauſes into their Effects, or trace back Effects to their Cauſes.

AGAIN, there is a declared Method, which leading you from Step to Step, points out each, as it proceeds: And there is a concealed one as regular, but leſs diſtinct in the ſeveral Parts of its Progreſs, which hath likewiſe its peculiar Uſes. There is farther, an hiſtorical Method, which follows the Order of Time; and a Poetical, which breaks that Order, but in a certain Way, and for a certain End. Every Man of Senſe, on all Subjects, rangeth his own Thoughts in the moſt natural Order; but it doth not follow, that he would, or ought to chuſe the ſame Order in unfolding them to others.

Phil.

Phil. WHY ſo? You order your Thoughts, that you may conceive clearly; and clear Conception produceth clear Expreſſion.

Eub. TRUE: But it is manifeſt from what we ſaid before, that Clearneſs is not enough; you muſt amuſe, entertain, attract; how elſe will you obtain Audience from Men uſually nice, faſtidious Judges, always indolent? Hence it is, that Orators, however regularly they conceive Things, do yet find it neceſſary on many Occaſions, quitting the natural Method, to imitate that of Poets, who chuſe ſuch as, by raiſing Curioſity, keepeth the Reader attentive. They diſpoſe all their Thoughts and Incidents ſo, as that each may give Luſtre to the other, and the whole by that Means appear agreeable as well as intelligible. An obſerving Perſon, though little ſkilled in Drawing, can mark down ſeveral Objects occurring in a fine Proſpect, ſuch as this now before you; all in their natural Form and Situation; here a declining Ground, there Sea or a River, beyond Houſes or Trees, at a great Diſtance Rocks and Sky: You underſtand all perfectly: But put this Taſk into the Hands of a Painter, he will chuſe out the moſt ſtriking Objects, he will diſpoſe them according to the Rules of Perſpective, he will throw ſome back in Shades, bring others forward, and give you not only a true Image of the Landſkip, but ſhew it to you in the beſt Manner, in all its Beauty and fair Proportion.

NAY, I will venture to ſay, that an Orator muſt ſacrifice Clearneſs, to a certain Degree, to Beauty:

Beauty: It is what every good Speaker hath done from the Beginning: And what is more, it is what even the beſt Mathematicians have done, for the Sake of Conciſeneſs and Elegance in their Demonſtrations. The Nicety and Perfection of Art is to hit the true Bound; for Neatneſs ends if carried into Obſcurity.

I AM perſuaded moreover, that a Poet ſhould obſerve as exact Method as the Orator is bound to, who muſt rarely employ more than he can conceal; for the Cuſtom of diſſecting his Diſcourſe before his Hearer, into its conſtituent Parts, and the diſtinct Enumeration of each Member, as it is brought up and as it is cloſed, muſt needs give to it an Air of diſguſting Formality. And this Perſuaſion of mine is confirmed by Fact: For the Harangues in the *Greek* Dramatick Poets, which are very frequent, and uſually highly poetical, are often not leſs methodical or cloſe than thoſe even of the *Greek* Orator. I cannot think the Epiſtles of *Horace* leſs regular than the Treatiſes of *Cicero*, notwithſtanding the Judgment of a celebrated Poet concerning them [*c*]:

" *Horace* charms by graceful Negligence,
" And without Method talks us into Senſe."

But I conſider this as ſpoken from a firſt ſlight View, and in Contradiſtinction to formal logical Method. Take any one, ſuppoſe the Epiſtle to *Auguſtus*, I am much miſtaken, if I could not ſhew, that one Scheme is carried on thro'

[*c*] Eſſay on Criticiſm.

the

the whole with good Method, that there is preſerved throughout Order, but with Eaſe; Regularity, but with Gracefulneſs.---But ſee, we are ſummoned to go in.

Phil. I ATTEND you; but with Condition, that after Dinner we ſhall return hither to finiſh this Subject; for my Scruples are not yet removed, nor what is more, my Curioſity ſatisfied.

LECTURE the Seventeenth.

Continuation of the Foregoing.

Phil. I AM glad that we have been releaſed from our Company ſo early: We ſhall have Time to finiſh our Converſation, before the Evening oblige me to return Home. If I remember rightly, one Part of my Objection remains yet unanſwered: It was to this Purpoſe; Argument is abſolutely neceſſary to a publick Speaker, which the Poets avowedly abhor; muſt not the Study of them be hurtful to an Orator?

Eub. IT ſeems that it would, if the Caſe really were as you put it: But that may well be doubted. I allow, that Poeſy does not endure the Courſe of a long Chain of Reaſoning running on Link after Link: At the ſame Time it is alſo true that it employs Reaſoning, oftentimes cloſe and very urgent; but requires, that it ſhould be intermingled with Illuſtrations, and enlivened with Images; and the Perfection of its Art conſiſts in ſo diſpoſing theſe, as to add Grace without diminiſhing Strength. And ought not this to be the very Plan of the Orator? He is by no Means to ſtring Syllogiſms together, nor proceed by Lemmas, Propoſitions, and Corollaries. He who would be a popular Speaker muſt follow the Example of the Poet, in tempering the Auſterity of ſtrict Argument; and, while he ſeeks to convince the Underſtanding, endeavour to allure the Attention.

Phil. I WILL not ſay, *Eubulus*, that your Reaſons have made me an entire Convert to the Poets; but I acknowledge, that they have removed ſome Prejudices. However, in the mean Time, granting you to have proved one Point, that the Study of Poets is not hurtful to a Speaker; yet how will you make out your ſecond, that it is uſeful? which I look upon to be of Importance in the preſent Queſtion.

Eub. IN my Opinion, that follows eaſily from the Obſervations already made: But, for your farther Satisfaction, I will enter into ſome Detail. I only premiſe once for all; that there is a wide Difference to be made between uſeful and neceſſary; a fine Imagination may excel without any Aſſiſtance from Poeſy, indeed from Art at all: I only mean, that notwithſtanding ſuch Aſſiſtance is in general advantageous.

Phil. I AGREE to, and ſhall bear in Mind your Limitation.

Eub. TELL me then, *Philemon*, is not Shortneſs, ſuch as doth not prejudice Clearneſs, a Perfection in Speaking?

Phil. GRANTED; but this makes againſt you. For the Poets abound in Paraphraſe; they never lead you directly to any Point, but ſeek for amuſing and round-about Ways.

Eub. LET us conſider.—Is that Diſcourſe always to be eſteemed the ſhorteſt, which is pronounced in the ſmalleſt Space of Time?

Phil. How can that be doubted?

Eub. How? Suppoſe a Man to ſpeak but a few Minutes, yet little to the Purpoſe; another many, but

but ſo cloſely and pertinently, that every Period tends to the Illuſtration of his Subject; I aſk, which of theſe two, conſidering Shortneſs in the Light we now do, as a Degree of Perfection, do you account the ſhorter Speaker?

Phil. I MUST own, the Man who ſpeaks only what is neceſſary.

Eub. VERY well. You ſee then, that Brevity is two-fold. One is computed only by the Number of Words uttered, or by the Minutes that flow during the Pronunciation, which affects not the preſent Queſtion. The other is that Number of Words or Minutes, compared with the Propriety of what is ſaid: Which latter it is that principally determines Brevity, as it is a Perfection; the Quality, not the Quantity of Diſcourſe. So that he, who ſpeaks for half an Hour, may be in reality a ſhorter Speaker, than he whoſe Declamation exceeds not one fourth Part of that Time.

Phil. I CANNOT deny it.

Eub. NOW apply this Diſtinction to the Poets. I acknowledge, that whatever Subject they treat of, they uſually are, it is requiſite that they ſhould be, circumſtantial: They are minute in Deſcriptions, diſtinct in Painting, enter into great Detail: Inſiſt and amplify, ſo that the whole Work may be of conſiderable Extent; but does it follow from thence that they are prolix?

Phil. IF the Senſe and Subſtance of what they ſay can be comprized within narrower Limits, why not?

Eub. TELL me, Do you think the Oration for the *Crown prolix?*

Phil. IT contains nothing ſuperfluous.

Eub. TRUE; yet the Work itſelf is of ſome length. Will you ſay that the Defence of *Milo* is more tedious than one of the Declamations aſcribed to *Quintilian*, which might have been delivered in half of the Time required by the other?

Phil. MUCH otherwiſe.

Eub. LUCIUS FLORUS relates the Conſpiracy of *Catiline*, in a ſingle Page, which employs, I believe, an hundred ſuch in the Hiſtory of *Salluſt*; will you infer that this latter is prolix, or that the other is a better Hiſtorian?

Phil. WELL, ſuppoſing me to anſwer as you would have me, which doubtleſs I muſt do, what is the Tendency of all theſe Queſtions?

Eub. THAT Poets, altho' they do make Uſe of many Words, are not prolix; becauſe they ſelect only ſuch Circumſtances as are of Importance, either inſtructive or pleaſing, and they treat of each in ſuch Manner, as conſtantly to keep up, even while they are gratifying, your Curioſity: And herein principally conſiſts their great Art; however bulky their whole Work may be, they never ſay too much, each Part appears to be laboured with the moſt judicious Care. In this very Particular it is, that I ſay the Orator may imitate them with much Profit. He ſhould chuſe the moſt material Circumſtances, ſhould handle each in ſuch Way as never to ſatiate the Hearer, but to keep up his Attention through every Article, perpetually teaching or entertaining. In my Opinion, the Man who doth this, whatever be the abſolute Duration of his Diſcourſe, ſpeaks ſhortly.

LET me give an Inſtance of what I am ſaying. [a] A *French* Author, of not mean Talents, but a

[a] *La Moth Houdart.* Critick

Critick of over-much, allow me to ſay, conceited Delicacy, accuſeth *Homer*, among many other pretended Faults, of intolerable Prolixity; acknowledging at the ſame Time, that the *Iliad* contains many noble Paſſages, and deſerves to be made known to his Countrymen; which he undertakes to do. And how doth he proceed? He attempts to render that Poem into *French* Verſe, purged of all Superfluity; in which Way he contracts it into leſs than a third Part of the Original; and is—I ſhould not ſay, more, but is, truly prolix.

Phil. BECAUSE his Work compared with the Original is flat and languid.

Eub. TRUE: But this ingenious Perſon ſeems to have judged of Brevity merely from the Number of Lines. You look as if you thought that I have been maintaining a Paradox; but if you examine it, I am perſuaded that you will find it to be ſtrictly true.

Phil. I MEAN at preſent to learn, not to diſpute: But I own, I find much Difficulty in admitting your Doctrine, that the Poets are Teachers of *Brevity*.

Eub. YET their Works abound with Inſtances hereof: What think you of this Paſſage, when *Æneas*, after his Addreſs to the Ghoſt of *Hector*, ſays [*b*],

" He nothing, nor to Queſtions vain replies:
" Haſte from theſe Flames, fly, Goddeſs-born, (he
" cries)
" *Greece* hath our Walls; *Troy* tumbles from her
" Height."——

[*b*] Ille nihil, nec me quærentem vana moratur.
Heu, fuge, nate Deâ, teque his, ait, eripe flammis;
Hoſtis habet muros; ruit alto a culmine Troja. Æneid. ii.

SHEW me in any Proſe-writer more Senſe in the ſame Number of Words, than is contained in this Line [*c*]:

" Matchleſs in Manners, Beauty, Prudence, Arts."

BUT indeed Inſtances may be produced without Number.

Phil. WELL—if you pleaſe, let us paſs on from this Point.——

INFORM me, are there any other Articles beſide this of Shortneſs, in which Poets may be uſeful?

Eub. I THINK there are; and ſome conſiderable.

THAT admirable Quality, which diſtinguiſhed *Demoſthenes* above all other Orators, for which our Language hath not a Name, but we may call [*d*] Vehemence, is greatly promoted by ſtudying their Writings. I take this Vehemence to conſiſt chiefly in lofty Sentiments, bold Figures, and Expreſſions full of Energy.

CONCERNING the firſt of theſe *lofty Sentiments*, there is no Difficulty in ſhewing that the Poets excel peculiarly in them.

AN unanſwerable Proof of which is, that they who have written upon Sublimity of Sentiment have drawn the Examples they cite, chiefly from Poets: And this, it is plain, muſt be the Caſe, both from the Nature of the Thing, and from Fact. By a lofty Sentiment is meant, as I ſuppoſe, whatever conveys to the Mind an Idea of ſomewhat noble and grand, whether it ſtrike more immediately the Underſtanding, or, as ſome love to ſpeak, the moral Taſte or Senſe; or whether it

[*c*] Οὐ δέμας, οὐδὲ φυὴν, οὔτ' ἄρ' φρένας, οὐδὲ τι ἔργα. Iliad, lib. i.
[*d*] δεινότης.

ſtrike

ſtrike the Imagination. Of the former Kinds are moral Sentiments, ſuch as beſpeak Greatneſs of Soul; a ſublime diſintereſted Virtue; or undaunted Courage, unbounded Ambition. Of the other Sort, are ſuitable Deſcriptions of magnificent Objects. Of the firſt is the Anſwer of *Hector* to *Polydamas* [e]——

His Sword the brave Man draws,
And aſks no Omen, but his Country's Cauſe.
POPE.

That of *Ajax* in his Prayer to *Jupiter*;

Grant me to ſee, and in the Light deſtroy.

Such likewiſe is that of Satan ſo well ſuited to the Speaker [f]:

Better to reign in Hell, than ſerve in Heav'n.

This alſo of *Coriolanus*, when Sentence of Baniſhment had been juſt pronounced againſt him by the Tribunes [g]:

—— *I baniſh you.*

And that which follows ſoon after, indeed truly magnanimous:

Thus I turn my Back;
There is a World elſewhere.

Not leſs nobly *Cæſar* in the Storm:

—— *You carry Cæſar.*

Such is the Inſult of *Macbeth* over his Enemy ſlain:

Thou wert't born of Woman.

[e] Iliad, Book xii.
[f] Paradiſe Loſt, Book i. ver. 263.
[g] *Shakeſpear.*

Such is this of *Corneille*—*Medea's* Anſwer to her Attendant, who ſays [*h*],

Thy Lord betrays thee, *Athens* hates,— all fly;
In this Diſtreſs what is remaining?—*I.*

And this admired Paſſage in the *Horace* of the ſame: Old *Horatius* ſays to *Julia* [*i*];

Deplore our Race now ſtain'd with Infamy:
Jul. What ſhould he do, when three oppoſe him?
— *Hor.* Die.

OF the latter Kind, ſublime Sentiments that ſtrike the Imagination; there are Inſtances innumerable in the Iliad and *Paradiſe Loſt*. That of *Neptune* is juſtly celebrated. I cannot help mentioning the two laſt Lines of Mr. *Pope's* Tranſlation, which deviates from the plain Magnificence of the *Greek* into *Ovidian* Elegance [*k*]:

The parting Waves before his Courſers fly,
The *wond'ring Waters* leave the Axle dry.—

Phil. YOU bring to my Mind a Note of his more extraordinary: I mean the Judgment he paſſes on *La Moth's* Imitation of the Ceſtus, which he calls *wonderfully beautiful* [*l*]; the Paſſage ends with this Epigram, ſurely much miſplaced here [*m*]:

Venus preſented, *Juno* took the Zone, [grown.
And prov'd it's Pow'r, from handſome charming

[*b*] Vôtre païs vous hait, vôtre epoux eſt ſans foy:
Dans un ſi grand revers que vous reſte-t-il?—Moy.
[*i*] *Hor.* Pleurez le deſhonneur de toute nôtre race.
Jul. Que vouliez vous qu'il fit contre trois!—
Hor. Qu'il mourût.
[*k*] Il. lib. xiii.
[*l*] *Pop.* Hom. Note on the xivth Book—218th Line.
[*m*] En prenant ce tiſſu, que Venus lui preſente,
Junon n'etoit que belle, elle devient charmante;

The

The Smiles and Graces at the Change amaz'd
Which was the real *Venus* doubting gaz'd:
Ev'n Love miſtakes, preferring *Juno's* Charms,
And flies with erring Fondneſs to her Arms.

But I aſk Pardon for this Interruption:——— Proceed.——

Eub. THE eighth Book of the Iliad concludes with a glorious Compariſon in this Kind, which I will repeat to you in the Tranſlation of a Friend, whom we both deſervedly eſteem.

As when the Moon, with her attendant train
Of living Sapphires mounts the cloudleſs Sky,
Snatching from Nature's face the veil of Night;
Sudden the Valleys wind, the Rocks aſcend,
And Mountains in rude majeſty; from Heav'n
Burſts wide Effulgence, whilſt unnumber'd Stars
Gild the blue Vault: The Swains enraptur'd gaze[n].

OF this Sort alſo, in *Paradiſe Loſt*, are the Paſſage of Satan thro' Chaos, the whole Epiſode of Sin and Death, the Battle of the Angels, and particularly the Deſcription of the Meſſiah, his Victory and Return; to which I might add, if need were, a Multitude of others equal, or little inferior.

Now I aſk: Can a Man, capable of underſtanding and of reliſhing theſe Writers, be much

Les Graces et les Ris, les Plaiſirs et les Jeux
Surpriſes cherchent Venus, doutant qui l'eſt des deux:
L'Amour même trompé trouve Junon plus belle,
Et ſon arc à la main, deja vole apres elle.

[n] Mr. *Pope's* Imitation is extremely beautiful; but the two laſt Lines ſeem to lengthen out and weaken the Thought;

Γήθησε δέ τε φρένα ποιμήν.

The conſcious Swains, rejoicing in the Sight,
Eye the blue Vault, and bleſs the uſeful Light.

and

and intimately converſant with them, without acquiring ſome Spark of their noble Fire, which ſhall break out ſometimes, which ſhall ſhine out through the Gravity of Argument, and ſpread Warmth and Luſtre even thro' the Dryneſs and Coldneſs of Buſineſs and Queſtions of Law?

THE ſecond Article mentioned, as conſtituting Vehemence, was, Figures; of which I need not ſay much, as they are in a Manner peculiar to Poeſy; it is built upon, and ſubſiſts by them. And it will not ſurely be denied, that they mightily enliven whatever they are brought to adorn. Where ſo well as from the Poets ſhall we learn to break out into a ſpirited *Apoſtrophe* [*o*]?

O thou that with ſurpaſſing Glory crown'd,
Look'ſt from thy ſole Dominion, like the God
Of this new World. ——

WHERE ſhall we learn to ſuſpend, or change beautifully the begun Senſe [*p*]——

Quanquam O,—ſed motos præſtat componere fluc-
I will have ſuch Revenges on you both [tus.
That all the World ſhall—I will do ſuch Things—
What they are yet I know not;— but they ſhall be
The Terrors of the Earth. *Shak. Lear.*

WHERE ſhall we learn to feign happily allegorick Perſons [*q*]:

Confuſion heard his Voice.

AND this very fine one [*q*];

Silence was pleaſed.

THIS ſublime one [*q*];

On his Creſt
Sat Horror plum'd. ——

[*o*] Paradiſe Loſt, Book iii.
[*p*] Altho'—yet let me rather ſtill the Waves. VIRG. Æn.
[*q*] Paradiſe Loſt.

With

With this other of the ſame Kind [q] ——

Expectation ſtood in Horror.

WHO ſo abundant in Tranſlations as the Poets, ſo rich in Compariſons, ſo full of pathetick Repetitions; above all, who ſo well qualified to inſtruct us in an Art, upon which the Succeſs of Speeches, Pleadings, Sermons, in a great Meaſure depends, that of repreſenting Things in ſuch Manner as to place them before the Eyes of the Hearer?

WHEN you read the following Line [r],

" Sounded the Bow, String twang'd, and Arrow
" flew;"

who does not hear the Sound of the Bow-ſtring, and ſee the Flight of the Arrow? Such in *Milton* is the Deſcription of Satan and Death meeting; you ſee the Joy of the latter in this noble Picture,

" Grinn'd horrible a ghaſtly Smile."—

I BELIEVE it may be affirmed, that whoever is Maſter of this Art, altho' he ſhould not excel in cloſe Reaſoning, tho' he ſhould not be conciſe, nor very correct, yet will never fail to pleaſe, rarely to perſuade; at leaſt in a popular Aſſembly. It was rightly obſerved, [ſ] that whatever we hear, affecteth us more faintly than what we ſee: Now Things told ſimply, altho' with Elegance, we only hear; what is told in this ſpirited Manner we ſee; and thus it is that Poets tell.

[q] Paradiſe Loſt.

[r] Λίγξε βιὸς, νευρὴ δὲ μέγ' ἴαχεν, ἄλτο δ' ἰὸς. Hom. Il. lib. iv.

[ſ] Segnius irritant animos demiſſa per aures,
Quam quæ ſunt oculis ſubjecta fidelibus.——
Hor. de Arte Poeticâ.

NEITHER

NEITHER can we reaſonably doubt concerning the laſt-mentioned Article. *Expreſſion* hath ever been the peculiar Study of the Poets; it is that which diſtinguiſhes them from all other Writers at firſt Glance, which is eſſential to the Excellence of their Art, which adds Life and Grace and Beauty inexpreſſible to every Subject it is uſed to adorn, and if it be not the nobleſt, is one of the moſt pleaſing Productions of Genius. This I freely acknowledge is raiſed in Poeſy by Art into a Kind of Language foreign from common Uſe, too bold, too glowing, too harmonious, to be adopted exactly by any Speaker. Nevertheleſs, I am firmly aſſured, that a perfect Acquaintance with this Language conduceth much to the Improvement of Eloquence. The Richneſs of its Phraſes, the inexhauſtible Variety of its Turns, its Licences, its Boldneſs, its Luxuriances, its very Reſtraints and Difficulties from Meaſure, Melody, and Rhime, all contribute to furniſh one converſant in it with much greater Plenty of Words, with more Change and Newneſs, and not ſeldom with a more happy Boldneſs of Expreſſion, than the unpoetical Speaker ever can attain to.

Phil. BUT you take no Notice of the mighty Dangers which attend theſe Advantages.

Eub. THAT Objection I thought obviated before. "I have ſmall Hope, ſaith a good Judge [*a*], "of a young Orator, who is perfectly correct: "Give me one, who hath much youthful Re"dundancy; Inſtruction and Experience will "bring him down to the true Standard." So we

[*a*] *Quintilian.*

may ſay here: Give me the Man, who, warmed with the Flames of poetick Genius, ventures beyond the Limits uſually preſcribed to Proſe; Time, and growing Diſcretion, will keep that Flame within due Bounds. He who ſets out low and cold, will grow by Time mean and frigid. You may cool, but how ſhall you kindle?

Phil. BUT, if the Poets be thus really uſeful, tell me, *Eubulus*, are all to be read with Advantage, or ſome only? If ſome, which? I aſk for the Direction of my own Choice, that I need not wander idly through a Multitude, nor yet neglect the few who may be read with Profit.

Eub. PERHAPS none are to be altogether excluded; but it is neceſſary to make a Diſtinction. In general, Poets of the lighter Kind, as Writers of Paſtorals and Elegies, are rather for elegant Amuſement, than of much Advantage. We may pronounce nearly the ſame Sentence on Lyric Writers.

SOME others have a Tendency rather hurtful; ſuch as the Epigrammatiſts, who from their lively Manner are but too likely to pleaſe, and often recommend to the Imitation of their Admirers their ſharp-pointed Turn of Wit, ever a dangerous Enemy to Eloquence. The *Greeks* indeed, and, among the *Romans*, *Catullus*, are pretty free from theſe Conceits, which, in after-times, became the faſhionable Way of Writing, ſpreading from theſe Trifles their Infection to the moſt ſerious Works. And I cannot help thinking it a very hurtful Miſtake in modern Education,

Education, to bring up, as, I am informed, is induſtriouſly done, young Perſons in making Epigrams after the Model of *Martial*, the great Hero of this falſe Taſte: By which Exerciſe they are likely to get a wrong Turn, and retain it through their whole Lives.

TAKE one Inſtance of this Manner. There is not, I believe, in all Antiquity, a more natural, even ſublime Sentiment, than that of *Arria*, when having, in order to encourage her Huſband to die bravely, ſtabbed herſelf, ſhe delivered to him the Sword with theſe Words; Pætus, *it is not painful* [*b*]: How has *Martial* hurt this noble Thought by falſe Refinement? and yet I look upon it to be one of his beſt Epigrams, and I doubt not, there are very many who prefer it to the hiſtorical Narration [*c*].

When *Arria* from her Boſom drew the Sword,
And gave it, yet freſh-reeking, to her Lord;
This hurts not, *Pætus*; that alone, ſhe cries,
That Wound ſhall hurt, by which my *Pætus* dies.

SOMETIME, as I ſaid, among the *Grecks*, we meet with little Pieces of this Sort where both Thought and Expreſſion are natural and pathetick; and now and then in *Latin*, as in this modern one,

[*b*] PÆTE, non dolet.
[*c*] Caſta ſuo gladium cum traderet Arria Pæto,
Quem de viſceribus traxerat ipſa ſuis;
Si qua fides verbis, Hoc vulnus non dolet, inquit;
At quod tu facies, hoc mihi, Pæte, dolet.

I dy'd

I dy'd untimely; happier Doom be thine,
Live out thy Years, beſt Huſband, live out mine [*d*].

HOWEVER, it may well be doubted whether the Danger of converſing much with Perſons of Wit, ſuch as theſe are, who abound with agreeable Faults, is compenſated by any Advantages they may afford.

BUT not to dwell longer on ſuch Minuteneſſes, we may affirm in general, that the Study of good Epic Writers is highly beneficial to an Orator. They are grand, lofty, pathetick, excel in Narration, are rich, copious in Expreſſion, with Variety and Dignity harmonious. They open and enlarge the Mind; they give a Maſtery over the Paſſions; they inflame the Imagination, they inſpire a Love for, an Emulation of heroic Virtue.

BUT it ſeems to me, that the moſt uſeful of all are the Writers of Tragedy, eſpecially thoſe of antient *Greece*; my Reaſons for thinking ſo, are theſe:

Firſt, THE Style they write in, approaches more than that of the others, to Proſe: The Nature of their Work required that it ſhould be ſuch; it being entirely Dialogue, in which many Things muſt be ſaid recurring often in ordinary Converſation, and the Whole ought to have a natural Air. Again, the Kind of Verſe they employ is admirably ſuited to this Purpoſe,

[*d*] Immatura perî: ſed tu felicior annos
Vive tuos, conjux optime, vive meos.

differing

differing little, except in the Regularity of the Meaſure, from harmonious Proſe: Thus with the Simplicity of almoſt common Converſation, it is capable of being elevated to all the Loftineſs of Poeſy. In which laſt Particular we, as well as the *Italians*, by the Uſe of Blank Verſe, have a great Advantage over the *French*, who are forced to uſe the ſame Meaſure for their Tragick, as their Epick Performances.

BESIDE this general Advantage, theſe Writers of the Drama may be of much Uſe to an Orator, as they excel in thoſe particular Things in which he ſhould endeavour to excel, becauſe frequently occurring; ſuch is, for Inſtance, *Narration*.

THE Poets, in order to preſerve the Unities of Place and Time, were obliged to make frequent Uſe hereof; and to prevent the Audience from being tired or growing inattentive, of which, in ſuch Caſes, there is perpetual Danger, they wrought up theſe Paſſages with their utmoſt Skill. If you read the Hiſtory of the Death of [*e*] *Polyxena*; of [*f*] *Oedipus* blinding himſelf; of [*g*] the Death of the ſame *Oedipus*, and of [*h*] *Hæmon* and *Antigone*; [*i*] the Relation of the Rage of *Hercules* when poiſoned, and the beautiful one of [*k*] *Ajax* killing himſelf; I am perſuaded that you will be delighted with them, and acknowledge them to be Models of perfect Narration. What Choice of Circum-

[*e*] In the *Hecuba* of *Euripides*, [*f*] *Oedipus Tyrannus*. [*g*] *Oedipus Coloneus*. [*h*] In the *Antigone*. [*i*] The *Trachineæ*. [*k*] *Ajax* of *Sophocles*.

ſtances!

ſtances! What Order, Clearneſs, and Brevity in relating! What Strength and Beauty of Expreſſion! And above all, what natural, affecting, bold Painting! This Art of the Antients ſeemeth indeed to make the whole Tragedy uniform; you appear to be a Spectator no leſs of what is related, than of what is repreſented. Some Moderns, although rarely, do alſo afford Examples of this Skill; ſuch is the Relation of *Sampſon's* Death [*l*]; and that of *Polyphontes* in the *Meropè* of *Scipio Maffei*; of which latter, as the Piece is not common among us, nor the Language ſo much ſtudied as it deſerves, I will here preſent you with a Tranſlation, as a Kind of Proof of what I have advanced:---Here it is; you may read it.

[Prieſt

Phil. And now began the ſolemn Rites: The
Had newly ſever'd from the Victim's Brow
The ſacred Lock, and thrown into the Flames.
Here was the Tyrant plac'd; there *Meropè*,
As one reſolv'd to die. The Crowd around,
Intent in Expectation, ſilent gaz'd,
And motionleſs. I plac'd by Chance on high
Beheld *Creſfontes* open thro' the Preſs
His Way with Labour won, in Viſage chang'd,
And all inflam'd. At length he fix'd himſelf
Faſt by the Altar, at the Tyrant's Side;
There ſtood a while, gloomy, and darting round
Fell Looks aſkance. How ſhall I ſpeak the reſt?

[*l*] *Sampſon Agoniſtes* of MILTON.

Since on the ſacred Ax which lay prepar'd
For Sacrifice, with both his Hands to ſeize,
To rear, to brandiſh, and impetuous cleave
The Neck of the Uſurper, was the Work
Of but one Moment: The ſame Inſtant ſhew'd
The Steel uplifted glitter thro' the Air,
And the unhappy Prince fall prone to Earth:
Sudden the ſpouting Blood the Prieſts white Robe
With Crimſon ſprinkled. Shouts reſound. The Youth
Pierc'd, with new Wounds, him fallen. To his Aid
Advanc'd *Adraſtus*, whom the Conq'ror's Hand
Arreſting ſwifter, plung'd into his Breaſt
The reeking Weapon.--But the [*m*] Mother, who
Can paint? Fierce as a Tigreſs rouz'd to Rage,
Whom of her Young the Hunters would bereave,
Forward ſhe ſprung, and ſtood before her Son;
To ev'ry Jav'lin pointed at his Breaſt
Her own oppoſing; whilſt aloud ſhe cry'd
In broken Words, " He is my Son---he is
" *Creſphontes*,---is your King."---The Tumult drown'd
Her Voice. One ſeeks to fly, one to advance;
Thus forward, backward, preſs'd, repell'd, the Crowd
Like heavy Harveſts bending to the Winds,
Alternate wav'd; not knowing why, confus'd,
They ruſh, retire, aſk, juſtle, murmur, grieve.
Shouts, Shriekings, Terror, Children trampled down,

[*m*] *Merope*, Mother of *Creſphontes*.

Women

Women o'erturn'd, O Scene of dire Diſmay!
Spread wild Diſorder round. Mean while the Bull
Raging at Will, now free, augments the Fright,
And bounds and bellows; the vaſt Dome reſounds.
Theſe ſtruggle to get forth, haſten, and choak
The Paſſage, by their Speed delay'd: In vain
The Guards which at the Temple-gates were plac'd,
Attempt to enter, by the Torrent's Force
O'erpower'd and born away. A Band of Friends
Mean Time around us gather. In the Midſt
Creſphontes, eager for the Fight, his Eyes
Sparkling with Courage, labours to break thro'
Environ'd. I, who diſengag'd, beheld
At Diſtance, to the dark and ſecret Gate
Which open'd to the Palace ſafe Acceſs
My Steps directed, fearful, looking round:
When in mid' Way, Sight horrible and foul!
Lo! *Polyphontes* mangled, and deform'd,
Struck my ſcar'd View: Amid a Lake of Blood
Proſtrate he lay, cloven his Head, his Side
Riven with gaping Wounds. *Adraſtus* near
Wallow'd yet half alive, and in the Pangs
Of Death ſtill writhing. Me, blank Horror thrill'd
To mark him as he lay, with Face convuls'd,
Open in ſighing deeply his glaz'd Eyes.
The Altar lay o'erturned, diſpers'd and broke
Vaſes and Tripods, Caniſters and Knives.—

But wherefore do we loiter? Arm your Slaves,
Haſte, guard the Gates, all Means of ſtrong Defence
Provide, for fierce and ſudden comes the Foe.

Eub. THIS Relation, even under the Diſadvantage you ſee it, that of Tranſlation, does, I think, give no Mean Idea of the Original, and may ſerve as a Confirmation of what I have been ſaying, that the Tragick Poets afford excellent Models of diſtinct ſpirited *Narration*.

THE ſame Poets introduce into their Tragedies very often ſet Speeches, a Cuſtom which ſtrictly ſpeaking, they carry to Exceſs; but this they did to comply with the Liking of the *Athenian* People, who were exceedingly fond of Harangues. Thus *Hecuba* and *Polymneſtor* plead their Cauſe before *Agamemnon*, as in a Court before a Judge [*n*]: *Oedipus* and *Creon* before *Theſeus* [*o*].

INDEED there is ſcarcely one of the *Greek* Tragedies, that doth not afford Inſtances hereof. And you will find upon Examination, that theſe Harangues are compleat, regular Pieces of Eloquence, very cloſe in the Reaſoning Part, ſhort, nervous, and pathetic, containing uſually in ſmall Compaſs, Matter enough to furniſh out a Declaimer with a long Oration. Which ſhews the Truth of a Remark formerly made, that the Poets in Argument and Moral Obſervation eſpecially, afford Patterns of the moſt comprehenſive Brevity.

[*n*] In the *Hecuba*.
[*o*] In the *Oedipus Coloneus*.

IN

In this Way of Harangues, *Corneille*, who hath imitated the Antients much in this Article, has ventured to introduce an extraordinary Scene; that wherein he gives a Detail of the Reaſons for and againſt *Auguſtus Cæſar's* reſigning the *Imperial* Power, put into the Mouths of *Maximus* and *Cinna* [*p*]. Without Doubt, a long Debate ſuch as this, meerly political, muſt have proved very tedious and diſguſting to the Audience, if it had not been enlivened and ſupported by ſingular Force of Argument and Expreſſion. And the ſame Tragedy affords a Piece of noble and ſublime Eloquence, in the Scene which paſſeth between *Auguſtus* and *Cinna*, where the former convicts, upbraids, and at length pardons this Conſpirator.

I SHOULD upon this Occaſion mention Comedy alſo, which is recommended particularly by [*q*] *Quintilian* as uſeful to an Orator: But of this Kind one Writer [*r*] only remains from antient *Greece*, and he, on ſeveral Accounts, the leaſt proper. *Rome* furniſheth two [*s*], who ſhould not be omitted. I purpoſely avoid ſaying much of our own Countrymen, however excellent in their Way, as leſs beneficial in our View. The Taſte for Wit and Humour, which they principally follow, carries them another Courſe. Beſides, their Confinement of themſelves to Proſe, whatever other Advantages it may have, cuts off this of ſerious Eloquence.

[*p*] In his Tragedy of *Cinna*. [*q*] Lib. x. chap. i.
[*r*] *Ariſtophanes*. [*s*] *Plautus* and *Terence*.

PERHAPS the Poets on the new Settlement of the Stage after the Reſtoration, miſtook in the Manner they eſtabliſhed, and might with better Judgment, even Succeſs, have retained that of *Beaumont* and *Fletcher* ſo far as relates to Style. Comedies, in eaſy well compoſed Meaſures might, it ſeems, admit Familiarity without Meaneſs; and Sericuſneſs, and, on fit Occaſions, even Sublimity, without Dryneſs or Bombaſt. This was the antient Model; and is ſtill followed by the beſt Writers among our Neighbours.

THIS Obſervation, however, I ſhall not inſiſt upon; but go on juſt to mention one other Particular, very uſeful to an Orator, in which the ſame Tragick Poets remarkably excel, that is, a Courſe of Debate carried on in ſhort Anſwers and Replies, where uſually one, at moſt two Lines contain an Argument, retorted on the Adverſary with the utmoſt Brevity and Acuteneſs. Such is the Controverſy between [*t*] *Teucer* and *Menelaus*: Between [*u*] *Tireſias* and *Oedipus*: [*w*] *Electra* and *Clytæmneſtra*; and is more eſpecially frequent in *Euripides*. A Talent manifeſtly of the greateſt Efficacy in Debates, where it is required that one ſhould reply; and even in continued Diſcourſes by no Means uſeleſs.

THESE among others are the Reaſons, *Philemon*, which induce me to lay out ſome Time and Care in reading the Poets, not only as afford-

[*t*] In the *Ajax* of *Sophocles*. [*u*] *Oedipus Tyrannus*. [*w*] In the *Electra* of the ſame.

ing

ing an agreeable Amuſement; but highly beneficial in my chief Scheme of Study; as moſt likely to ſet off the Knowledge required in my Profeſſion by the Edition of copious and powerful Elocution. I will not ſay that I have found good Effects from this Kind of Application, for we are too apt to flatter ourſelves; yet to a Friend I may venture to own, that I do imagine, I have. Thus much at leaſt I am ſure of, that I have perceived ill Effects from the Want of it in others; in Advocates, who defeat in a great Meaſure the good Conſequence of many valuable Endowments, of Sagacity, Learning, Acuteneſs, by the dry, inſipid, unaffecting Coldneſs of their Manner, the Inelegance, and often offenſive Meaneſs of their Language.

For which Reaſon, as you are yet young and have before you much Time, I recommend to join with your more ſerious and tireſome Studies a Knowledge of the good Poets, both antient and modern. Among the latter, thoſe chiefly of our own Country, for the Sake of Style and Language: Among the former, I would adviſe by no Means to neglect the *Greeks* as the Cuſtom is, who beſides that they are at leaſt equal to thoſe of *Rome* in Strength and Elevation, have much more of Simplicity and natural Beauty; an Excellence I believe in Poeſy; certainly a great and valuable one in Eloquence.

Phil. I am much obliged to you for your Advice, and ſhall not fail to obſerve it; what

may be wanting in your Arguments to convince me, being abundantly made up in your Authority.

Eub. I WISH that I could merit this Deference. In return, I will entruſt you with what, I fear, even you will eſteem a Weakneſs in me: So thoroughly am I ſatisfied of this Advantage ariſing from the Study of the Poets, that I often employ myſelf in putting into Proſe ſuch Paſſages of them as pleaſe me moſt, imagining that by this Practice I ſhall gradually transfuſe ſome Part of their Spirit into my own Speech and Writing. This I have lately done by the Speeches of the fallen Spirits in the ſecond Book of *Paradiſe Loſt*; Pieces of Eloquence in my Opinion no ways inferior to thoſe of the moſt conſummate Orators or Hiſtorians.

NAY, I have carried this Matter much farther; I have ſometimes taken the Trouble of turning into Verſe, Paſſages from Orators or Hiſtorians, hoping by theſe Means, not indeed to produce any Thing in the poetical Way worthy of being preſerved, but to elevate my Fancy and Style, and borrow ſome Sparks of poetick Fire.

YOU ſmile, *Philemon*, at this Inſtance of Enthuſiaſm:--Yet allow me to add, that I think this Trouble not altogether thrown away. If I have, as you are pleaſed to ſay, at the Bar, and eſpecially in Parliament, tranſported as it were by Zeal for my Client or Country, ſoared at ſometimes to an unuſual Height, and perſuaded or born down by a Torrent of Elocution even unwilling Hearers; behold the Cauſe! I open

to

to you here the Fountains from whence I draw this Practice; which, I think, you ſtill continue to condemn.

Phil. I SHALL not eaſily condemn what you pronounce, eſpecially from Experience, to be uſeful; the good Effects whereof I have likewiſe ſeen often and admired. But whatever I may think of your Arguments on this Head, this laſt Inſtance of laborious Induſtry convinces me that you are ſincere in them. I muſt add farther, that I ſhould be mightily pleaſed with ſeeing one of your little Works of this Sort. I have my Eye at this Inſtant, upon ſome Papers lying looſe upon the Table, which greatly raiſe my Curioſity; by the even Length of the Lines I conjecture that they contain Verſes, which are probably of the Sort you mention.

Eub. VERY true. And as you expreſs Curioſity about them I ſhall not diſappoint it. Trifles of this Kind may end more agreeably a Converſation, which has been perhaps too ſerious and dry. Here are two Performances. This ſhorter is a Dialogue taken from *Lucian's* Proſe; here is the Original marked down, with which you may compare it. This other is a Fact related by an Eccleſiaſtical Hiſtorian [*x*]: which I have endeavoured to tell in Verſe, with ſuch Variation of Circumſtances as I judged proper. You may amuſe yourſelf, if you can, with reading them, until your Coach be got ready. In the mean while, I will ſtep into the Garden, to give

[*x*] *Nicephorus.*

ſome

ſome Orders, which I perceive from hence to be much wanted.

Phil. I thank you; and am ſure, that I ſhall not think the Time of my Stay here tedious.

A DIALOGUE.

VENUS and *CUPID.*

VENUS.

O'ER Heav'n and Earth, my Son, thy Pow'r extends,
And *Jove* himſelf beneath thy Empire bends,
In vain his Thunders roll, his Lightnings fly,
Thine Arrows pierce the Monarch of the Sky.
But ſay, why *Pallas*, in her blooming Age
A ſtubborn Virgin, triumphs o'er thy Rage.
Henceforth renounce thy Pow'r, reſign thy Dart,
Thus impotent to wound a female Heart.

CUPID.

STUCK with juſt Terror I revere, O Queen,
Her Form majeſtick and her warlike Mien.
Whene'er I would approach, I ſhrink thro' Fear,
Aw'd by her nodding Helm and beamy Spear,
Eager to wound, but without Force I ſtand;
And the Bow drops unſtrung from my ſlack Hand.

VENUS.

THE Iron God of War thy Pow'r obeys;
And ſhrinks thy Soul if female Armour blaze?

CUPID.

CUPID.

THE God of War himſelf demands the Stroke,
Tempts me to conquer, and invites the Yoke;
Softens in Smiles the Rigour of his Face,
And runs with open Arms to my Embrace;
Pleas'd from the Toils of Battle to remove,
And taſte the Sweets of Luxury and Love.
But ſhe, attentive ſtill when I draw nigh,
Beholds me with a fierce ſuſpicious Eye:
In Oppoſition ſtern as I advance
The Gorgon's Head uprais'd and pointed Lance
Forbid approach; in vain I bend the Bow,
Fear chills my Blood, and diſappoints the Blow.

VENUS:

POORLY evaded: What? Shall Arms affright
That Courage, which can *Jove's* own Thunder ſlight?—
Yet grant thy Plea were juſt; let *Cupid* fly,
And *Pallas* bright in Arms thy Shafts defy;
Whence is it that the Muſe's tuneful Train
Fair, lovely, mild, unconquer'd ſtill remain?
Is their Form dreadful? Do they alſo wield
The threat'ning Spear, and poize the Gorgon-Shield?

CUPID.

A BAND of Virtues throngs to their Defence,
Sweet Modeſty, and baſhful Innocence;
Pure Decency, fair Truth, Diſcretion ſage,
White Chaſtity, and Wiſdom's rev'rend Age.
Beſides, when joining in harmonious Quire
They raiſe the Song, and tune the ſacred Lyre,

Ev'n

Ev'n I, attentive to the heav'nly Sound,
Catch the ſoft Rapture, and forget to wound.

VENUS.

BY Harmony and Wiſdom guarded ſo,
Grant that the Muſes may defy thy Bow:
Yet ſhall *Diana* range each Vale and Grove,
Love's cloſe Receſſes, and not yield to Love?

CUPID.

DIANA's Boſom can I hope to ſhare,
Poſſeſt already by a diff'rent Care;
With the ſhrill Horn to wake the early Dawn.
And in full Chace ſkim o'er the dewy Lawn?

FOR once let *Cupid* teach, and liſt'ning Youth
Thro' Fiction's Veil diſcern this moral Truth;
" By Courage and by Wiſdom Love's ſub-
" du'd;
" Buſ'neſs and other Cares his Fires exclude."

EMILIA.

EMILIA.

AN

HISTORICAL POEM.

FROM *Scythian* Realms, where Winter rears her Throne,
White with eternal Snows, a Race unknown,
Rude, hardy, fierce, their Limits burſting, run
To happier Climates, and a ſouthern Sun:
Fierce TOTILA leads on th' unnumber'd Swarm:
Rome's Genius ſinks beneath his thund'ring Arm;
A Prey the World's Imperial Miſtreſs falls
To *Gothick* Fury. Thro' her gaping Walls
They ruſh victorious. 'Twas ſtill Midnight's Hour,
When from her ſmoaking Ramparts down they pour,
Intent on Plunder: Rage and Av'rice dire
Range her broad Streets, and wrap her Walls in Fire;
Campanian Skies reflect the horrid Blaze,
Nor leſs the Sword beneath wide-waſting ſlays;
Bathes the warm Pavement in a crimſon Flood,
And ſwells the *Tiber* with Patrician Blood.
The mighty Manes, *Greek* and *Punick* Dead,
Heroes, that by *Rome's* wild Ambition bled,
Behold

Behold, and ſmile aveng'd. Mean while, the worſt
Offſpring of War, lewd Violence accurſt,
With the Sword's Havock joins more impious Force;
Loud Shrieks and Screams attend the Monſter's Courſe:
Thro' Temples, Palaces, he burſts his Way,
And from the Altar drags his trembling Prey.
Chaſte Maids and Matrons, ah how late ador'd!
Your Love now bleeding by the hoſtile Sword
Leaves you forlorn, defenceleſs; vain your Cries,
Heav'n only can relieve, and Heav'n denies.

BUT loudeſt roſe the Storm, where with the firſt
The Monarch fights in Blood and Slaughter nurſt,
Excites their Fury, rules the wild Uproar,
And bids th' impurpled Conduits foam with Gore.
Leſs dreadful *Mars*, when adverſe Hoſts engage,
In groaning *Thrace* inſpires, and guides their Rage
In the grim Front of War; with Blood and Slain
He dyes the River, and he heaps the Plain;
Fear, Grief, Diſmay, his Train, around deſtroy;
Earth trembles, Heav'n reſounds, Hell ſmiles with Joy.

THERE ſtood a Palace in an open Space,
The Manſion of the fam'd *Emilian* Race:

This

This Dome with Carnage and with Gore he fills,
On the ſtain'd Marble *Rome's* beſt Blood diſtills.
Here flying from the Tumult, he deſcry'd
The young *Emilia*; *Rome* in all her Pride
Ne'er vaunted Daughter deck'd with Gifts ſo rare,
A Soul ſo noble, and a Form ſo fair.
Amazement ſtruck the Prince; he ſaw, he gaz'd
Aſtonied, motionleſs; new Paſſion ſeiz'd
His ruthleſs Heart, and Love, a Stranger-Gueſt,
Furious at once inflam'd his ſavage Breaſt:
As Heaps of nitrous Grain, for warlike Deed
Prepar'd, if touch'd by Spark or kindling Reed,
Catch the contagious Fire; with rapid Glare
A ſudden Blaze illumines the ſcorch'd Air.
He ſtretch'd his Arms to ſeize: Can Words impart
The Pain, the Terror, of her virtuous Heart?
Low on the Floor before the ſavage Man
She fell, and mingling Sighs with Words began:

O BY whatever Name is dear, if Love
E'er touch'd thy Breaſt, if Pity e'er could move,
By Friendſhip, Virtue, thoſe whom all revere
Gods of thy Country; I beſeech thee, ſpare!
O let not Violence theſe Limbs profane,
Nor ſpot my Innocence with brutal Stain!
Alas! my Parents, Brethren are no more,
Yet reeks this Marble with their ſacred Gore;
O let me follow; pierce this Boſom here
While yet unſullied; Force, not Death, I fear.

Free

Free let me fall, not live a guilty Slave:
Strike, kill;---Why doubt'ſt thou?---Death's a
Boon I crave.

SHE ſaid. He heard abaſh'd, and firſt knew
Shame;
Such Pow'r hath virtuous Beauty: But his
Flame
Reviving, quell'd Remorſe: Again he preſt
Onward to ſeize. She milder thus addreſt:

CRUEL, ſince thou art deaf to Pity's Cry,
Yet hear; no more I Mercy beg, but buy.
I know thee, *Gothic* Prince, beheld afar
Oft from our Walls, the Thunder-bolt of War,
Conqueſt thy prime Delight, thy Goddeſs Fame:
Yet would'ſt thou gain in Arms a deathleſs
Name,
What *Hun* or *Vandal* hath atchiev'd excel,
I can the Means impart; a magick Spell
Poſſeſſing of ſtrange Pow'r, that mid the Strife
Of Battle ſhall beſtow immortal Life,
Preſerve th' impaſſive Body free from Wound;
Swords ſhall ſtrike harmleſs, and vain Spears
rebound;
This I diſcloſe:---But by the Gods firſt ſwear
To give me Freedom, and my Honour ſpare.

HE liſtens, pauſing; much the Offer mov'd
His Soul intent on Arms, yet much he lov'd,
Beſides, tho' credulous of Magick, ſtill
He fears a Stratagem, and doubts her Skill.

SHE mark'd; and in his Silence, Air and Eyes
The Doubts which combated within, deſcries.

NAY

NAY, doubt not, then rejoins; thyſelf ſhall try;
Suffer me juſt retiring, to apply
The Spell Heav'n-wrought; then ſtrike;—the mighty Charm
Shall guard my Life, and ſcorn thy baffled Arm.

Which ſhould he chuſe; ſecure from Wound to fight
Immortal; or indulge in Love's Delight?
Cruel, yet ſweet Alternative; by Turns
He pants for Pleaſure, and for Glory burns.

AT length 'tis fix'd to learn the Charm; his Fires
Then quench by Force: He ſwears: The Maid retires:
Low-kneeling, to the Pow'r that rules the Pole
She thus in Pray'r lifts up her ſpotleſs Soul.

ALMIGHTY, thou beholdeſt in what Net
Thy Servant ſtruggles, with what Ills beſet;
Direct, confirm: And O! if what is thine,
This Life, thy Gift, too raſhly I reſign.
Father, forgive!---Yet wherefore doubt I? Death
Is now thy Gift;---Life was: Receive this Breath,
Accept this Sacrifice. At Virtue's Call,
Let me chaſte Victim on thy Altars fall.
When Age or Sickneſs kill, 'tis nam'd thy Deed,
Fall I leſs thine in Virtue's Cauſe, who bleed,
Ere Chains or foul Diſhonour blot,---yet free?
Can I more nobly?—*Rome*, I fall with thee.

I come, great Anceſtors, your Shades to join,
Yet pure, and worthy of your noble Line.

So pray'd ſhe, with firm Purpoſe fix'd: Then ſheds
A Cake of melting Wax, and forming ſpreads
Around her Neck: And this, ſhe hopes, might well
Paſs with the rude Barbarian for the Spell
Feign'd to preſerve from Wound by Magick Lore,
A coarſe Device; the Time allow'd no more;
And, knowing Beauty helps Deluſion's Snare,
She adds new Ornaments to ſeem more fair.

As the bright Moon, if Clouds a while conceal
Her Beams, emerging from the duſky Veil
Adorns her Silver Orb with purer Light,
And pours new Glory on the vanquiſh'd Night:
Thus deck'd, and ſmiling gay, the Fair returns
Bright in augmented Charms. He ſees, he burns
With double Hope. Behold at length apply'd
The Spell I juſtly boaſted of, ſhe cry'd;
This Gift from a renown'd Enchantreſs came,
Whoſe potent Art controll'd all Nature's Frame.
Pale Mortals oft have ſeen at her Command
Night blot the Sun, dire Earthquakes rock the Land,
Seas undiſturb'd by Winds loud-roaring ſwell,
And ſummon'd Spectres riſe from yawning Hell.
This Spell to me, much-lov'd, ſhe dying, gave;
And thou but mindful of thy Oath, receive,
Unhurt,

Unhurt, unſpotted to preſerve my Youth.---
Nor doubt; let ſtricteſt Proof confirm my Truth:
Here ſtrike; I ſhrink not; nay defy, O Prince,
Ev'n thy dread Arm: This Trial muſt convince.

SHE ſpoke, in Semblance dauntleſs; mean while Fear
Ran chill within, for Death look'd dreadful near;
But tow'ring Virtue feeble Thoughts diſdain'd,
Check'd ſtruggling Nature, and her Brow ſeren'd.

NOR long the Pauſe: For ſudden at the Word,
Full on her Neck deſcends th' impetuous Sword.
"Receive me Heav'n," ſhe cry'd, with fault'ring Tongue,
Heavn' thro' the lofty Dome re-echoing rung.
The Trunk yet panting on the Floor fall dead;
Far on the ſlippery Marble rolls the Head.
Ah late of Form divine! how chang'd it lies!
Pale that bright Cheek, and quench'd thoſe ſtarry Eyes!

As ſome tall Poplar, Glory of the Woods
That grace thy Bank, broad SHANNON, King of Floods,
Beneath whoſe Shade the Dryads lead their Quires,
And Nymphs and Shepherds breath their faithful Fires,
Uprooted by the Thunder's Stroke, around
Spreads its fair Ruins o'er the blaſted Ground;
Torn from the Trunk the ſcatter'd Honours lye,
Yet green in vernal Pride, and with'ring dye.

UPON the headleſs Trunk aghaſt, amaz'd,
In Silence long the fierce Barbarian gaz'd;

Then firſt knew Pity, and his ſavage Soul
Wond'ring relented, Sighs unwilling ſtole:
His raviſh'd Bliſs awhile he ſullen mourn'd;---
Thence to deſtroy with double Rage return'd.

Go, Monſter, glut thy Fury: Yet ſhall Fate
Hunt thy fell Steps, 'till at *Ravenna's* Gate
Thy Carcaſe amid Heaps unbury'd hurl'd,
Avenge the murder'd Fair, and pillag'd World.

HAIL, glorious Virgin! Be thy Praiſe and Deed
Rais'd from Oblivion's Darkneſs; bold to bleed
Honour's chaſte Sacrifice in Beauty's Prime,
Preferring Wounds to Shame, and Death to Crime!
Worthy of *Rome's* beſt Blood, that fill'd thy Veins,
Pride of thy Sex: O may theſe humble Strains
To late Poſterity record thy Name,
And weeping Virgins emulate thy Fame!

LECTURE the Eighteenth:

Of STYLE. *Of* PLATO.

STYLE is, "An Aſſemblage of Words "conſidered with regard to Propriety of "Signification, and Arrangement in Sound." As the Methods of expreſſing Thoughts are various, and theſe Expreſſions may be differently ordered, there muſt be great Diverſities of Style. The moſt antient Diviſion, that of *Homer*, is perhaps the beſt: It is threefold; the Conciſe and Nervous; the Copious and Sweet; the Vehement and Sublime; which ſeveral Kinds he hath exemplified in three of his Heroes; preſerving to each his diſtinctive Character of Eloquence through the whole Poem.

IT is not however to be imagined, that a Work of Length ſhould be written wholly in any one of theſe Kinds; becauſe the different Parts of it, may each require a diſtinct Kind; ſo that every ſuch Work may and uſually doth contain Inſtances of all the three Sorts: Yet this hindereth not, but that one may be predominant; which we may extend from the Works to the Authors. For every Perſon hath from Nature a peculiar Genius, and although he may employ,

employ, as beſt ſuits with his Argument, theſe various Forms of Speech, yet that which is moſt conformable to his own Diſpoſition will prevail, and conſtitute what we call his Character. Thus *Thucydides*, *Tacitus*, and *Monteſquieu*, write in the firſt Manner: *Plato*, *Cicero*, and *Tillotſon* in the Second: *Homer*, *Demoſthenes*, and *Milton* in the Third.

WITH reſpect to this laſt Kind, ſome modern Criticks have been at much Pains in diſtinguiſhing the *Sublime* from *ſublime Style*; a Diſtinction according to my Judgment imaginary. For this I take to be the Truth. If a Paſſage conſiſt but of one grand Thought or Image, the more ſimple the Expreſſion, the more Sublime; becauſe it renders a grand Thought with Preciſion: As in this,

His dantem jura Catonem. VIRG.

IF there be a Courſe of lofty Sentiments connected together, the Expreſſion muſt be continued, muſt have Length, and be ſupported by ſuitable Harmony and Strength, as in theſe Lines of the Iliad [*a*]:

Hell felt the Shock, and her aſtounded King
Leap'd yelling from his Throne, afraid leſt Earth
Should yawn, by Neptune riven, and diſcloſe
To Gods and Men his dreary Realms, in Smoke
And Stench involv'd, and dreadful ev'n to Gods.

[*a*] Book xxiii.

In

In both Caſes, the Style, though in Appearance different, is alike ſublime, being in both, the moſt proper Expreſſion of ſublime Conception.

FROM theſe Obſervations may be drawn uſeful Conſequences. Some of which I will briefly mention.

FIRST, Style is truly a Part of Genius, and ſo far depends upon Nature. For being determined to Thought, and this Power of Thinking ariſing from the Frame of the Soul, Style muſt in this Reſpect be the Product of a natural Talent; ſo that without this Foundation, this Talent, no Degree of Art or Care can beſtow a fine one; the utmoſt which theſe can do, is to preſerve from groſs Errors; and thus advance to Mediocrity.

HENCE Secondly; The firſt Endeavour of all Teachers ſhould be, by forming the Judgment to aſſiſt the Genius. A young Perſon who is capable of thinking well, may be trained up to think better, to know what is right, to chuſe among his own Thoughts the beſt, and range them to Advantage: The Conſequence whereof will be, that he ſhall of Courſe form to himſelf a good Style, for Thoughts make Words and mould them to their own Size. Whereas the uſual Method is oppoſite hereto; to lay out much Time and Pains upon Words, to overwhelm the Memory with Rules concerning Tropes, Figures, Periods, Harmony; with little Care to form the Underſtanding, to ſettle diſtinct Notions of what is right

and wrong, true and falſe; which is to begin at the wrong End: Style cannot beſtow Judgment; perfect the Judgment, it will create a Stile.

THIRDLY, We may from hence learn how to anſwer a Queſtion often aſked, and much diſputed about, "Is a good Style valuable, and "why?"

As it is really a Part of Genius, inſeparable from, and not to be acquired without that, it is like every other Branch of Genius, valuable. But the Queſtion is, "In what Reſpect is it "ſuch Part, being ſo far only of Value?" I anſwer, *Entirely* as a proper Cloathing of Thought: For fine Words without ſuitable Conceptions are ridiculous Sound; and the Cloathing of good Conceptions in mean Language is diſguiſing and debaſing them: Of which latter the Hazard is much leſs, as it can happen from peculiar Circumſtances only: For,

FOURTHLY. In general; clear, ſtrong, lofty Ideas paint themſelves in conformable Words; but the following Conditions are ſuppoſed in the Speaker: That the Language he employs hath arrived at ſome tolerable Degree of Perfection, otherwiſe Inſtruments for Genius to work with are wanting: That the Speaker hath a good Knowledge of this Language: And that by Exerciſe he hath acquired a Facility of expreſſing himſelf therein. To which may be added, that he ſhould have regard to the Age, to Cuſtom, to the Mode of Pronun-

Pronunciation, ſo as not to uſe Terms obſolete or low, nor depart from the received Tone or Idiom: Minuteneſſes, however eaſy, by no Means to be diſregarded: In theſe Particulars Style dependeth not at all upon Genius, but on Converſation and Knowledge of the World; accordingly, the Obſervance of them merits not Praiſe, but the Ignorance or Neglect of them is unpardonable.

I SHOULD now paſs on to the laſt Head propoſed in the Plan of theſe Lectures, but am called back by the Recollection of an Omiſſion which I have been guilty of. In my ſecond Diſcourſe, I juſt mentioned *Plato* as an Improver of Eloquence among the *Greeks*, and promiſed to give a fuller Account of him: This I now proceed to do, in as few Words as the Subject will admit.

PLATO is to be conſidered in two Lights, as a Teacher of Eloquence by Precept; and as an eloquent Writer. Many Strokes of the firſt Kind are found diſperſed in his Works; but one intire Dialogue; the *Phædrus*, is in this Way; and contains much excellent Inſtruction. I will trace out a ſhort Idea of it, that ye may ſee ſomewhat of his Manner, and be induced, I hope, to ſtudy it at Length in the Original.

PHÆDRUS a young noble *Athenian*, is repreſented as charmed with a Diſcourſe of *Lyſias*, a famous Orator, which he had juſt heard, and of which he had received a Copy. *Socrates* prevails upon him to read it: A hardy Attempt

Attempt in our Author; it being probably an Oration compoſed by himſelf in Imitation of *Lyſias*, then living in *Athens*, and much admired. The Judgment formed of this Piece by *Socrates* is very different from that of his young Friend. He agrees in the Praiſes given to the Style, but perceiveth many Defects in the Work. *Lyſias*, he ſays, hath given no diſtinct Explanation of his Subject: The Subject itſelf is faulty, ſingular, and affected: He wants Method, beginning with what ſhould be the Concluſion, and confounding the intermediate Parts; which led him into another Fault, frequent Repetition of the ſame Thought in various Expreſſion, as if through a juvenile Oſtentation of Fancy and Copiouſneſs of Language.

To illuſtrate theſe Remarks, *Socrates* repeats an extemporary Diſcourſe on the ſame Subject, which is altogether free from the Faults he had objected to in the other: And becauſe the Error of the Subject ſtill remained, he adds another upon a different one, which is indeed a Noble and a Sublime Oration.

PHÆDRUS filled with Admiration, beginneth to ſee his former Miſtake, and deſireth to know whether Rhetorick be an Art, and if any Rules for writing well can be delivered. *Socrates* thinks there may: And layeth it down as the firſt.

THAT the Orator ſhould have a perfect Knowledge of his Subject, that he may ſpeak not plauſibly only, but ſolidly and uſefully: For Rhetorick conſiſts not merely as the Sophiſts

phiſts taught, in haranguing to a Multitude, but extends to all Subjects and Occaſions, even to common Converſation.

A SECOND Rule is, that a Diſcourſe ſhould be regular and ſo diſpoſed in all its Parts, that each ſhould have its own Place, and its Uſe in contributing to the Strength of the Whole: For it ſhould be conſidered as an animal Body, made up of many Members, all different in Office and Situation, yet neceſſary to the Whole, and to each other.

A THIRD Rule is, Reduce your Subject to its moſt general Idea, which having defined, diſtinguiſh accurately the ſeveral Species contained under it, that ye may have a full View of that you treat upon, with its Connexions, and the Differences bordering on it.

THESE Rules *Phædrus* thinks to be juſt, "but they are rather Logical than Rhetorical." What then, anſwers *Socrates*, do you eſteem to be Rhetorical? Thoſe commonly laid down by our Rhetoricians? Such as relate to the Exordium, then following in order the Narration, Witneſſes, Confirmation, Refutation, and laſtly the Peroration, which repeats ſuccinctly the Sum of all: To theſe they add Commonplaces, Obſervations concerning Figures, Similitudes, Ornaments of Diction, Inſtructions how to excite Anger, or melt an Audience into Pity. Points in the Opinion of *Phædrus* of very great Efficacy in the Art of Perſuaſion; but *Socrates* thinks them not the only, nor the main Points, and as they were then delivered far from

from being at all uſeful; for Rhetoriçians in laying down theſe Precepts did not inſtruct Men in the Manner of employing them: It is, ſaith he, as if a Man having learned ſome good Medicines ſhould ſet up for a Phyſician, although utterly ignorant upon what Occaſions, and how to apply them.—He then proceedeth to deliver his own Doctrine.

To form a good Orator, he ſays, that three Things are neceſſary. Natural *Genius*, *Knowledge*, and *Practice* [*b*]. Which three met in the beſt Speaker of our Days, *Pericles*; who born with a great Talent for Speaking, added Knowledge which he learned from *Anaxagoras*, Logick namely, and the Science of Nature; and alſo continual Exerciſe. Logic teaches the Art of Reaſoning clearly. The Study of Nature leads into the Knowledge of the human Mind, the Baſis of all true Oratory. For the Mind is the Origin of all the Variety of Tempers and Diſpoſitions among Mankind: Which knowing, with the Influence that each Kind of Diſcourſe hath upon each, you will of Courſe know how to direct yourſelf with Succeſs to every Kind of Diſpoſition: And herein conſiſts the Ground of the whole Art of Perſuaſion, the End of all Eloquence.

HAVING now poſſeſſed yourſelf of this fundamental Knowledge, then it is, and not before, that you may make good Uſe of the abovementioned Precepts of Rhetoricians; then you ſhall diſtinguiſh, when you ought to be conciſe,

[*b*] No mention is made of *Taſte*.

ciſe, when to amplify; when you ſhould be ſimple, when adorned, as your Subject and the Nature of your Hearers require.

PHÆDRUS acknowledges this Doctrine to be reaſonable; but he objects to it as very difficult. Let us ſee, replies *Socrates*, perhaps there is an eaſier Way. Do you like better that of the Sophiſts, who maintain that an Orator need not be at the Trouble of underſtanding perfectly the Point he ſpeaketh upon? He is to perſuade the Multitude; why ſhould he regard Truth? It is enough if he uſeth probable Arguments, ſuch as appear true to them. A dangerous and pernicious Doctrine, deceiving Men it may be, to the Deſtruction of themſelves, and of the State.

BUT grant it right for a Moment. How can you underſtand the Doctrine of Likeneſſes, but by underſtanding that of Realities? Who diſcerns beſt what is like Truth, but he who knows Truth? If the Appearance of Truth perſuades, muſt not Truth itſelf more effectually perſuade?

BUT it is not ſo, *Phædrus*; this whole is a deſtructive Error. *Tiſias*, and *Gorgias*, and *Prodicus* holding thoſe Doctrines, corrupt Eloquence as well as Morality. On the contrary, the true Orator will conſider himſelf as ſpeaking not to Men alone, but to the Gods; to his Lords and Sovereigns, not to his Fellow-ſervants only; and will therefore ſpeak truly and ſincerely. Much more ought we to obſerve the ſame Rules in Writing, and employ therein more Pains,

Pains, as it is intended to remain a laſting Monument to Poſterity; in the ſame Manner as Trees which are to be of Uſe and Ornament to our Deſcendents are planted with more Labour and Care.

THE Sum is; the compoſing or ſpeaking of Diſcourſes is not a Diſhonour to the greateſt Perſon; it is the compoſing or ſpeaking ill alone, that is ſuch. The true Orator knoweth fully his Subject: Defineth clearly: Traceth up his particular Point to its general Idea, then deſcending by ſkilful Diviſions, fixeth plain and diſtinct Notions of it. He is perfectly acquainted with the human Mind, and the ſeveral Tempers and Diſpoſitions ariſing from its Frame; and knowing what kind of Diſcourſe ſuiteth beſt with each; maketh his own agree, and be in Uniſon, as it were, with the Hearts of his Hearers: Then employeth ſkilfully and juſtly the Diſcoveries of Sophiſts, in adorning his Speech by Figures, Pathos, and Elegance of Expreſſion.

TELL theſe Obſervations which we have made, O *Phædrus*, to *Lyſias*; I will not fail to repeat them to my young Friend *Iſocrates*, whoſe Genius ſuperior, in my Opinion, to that of *Lyſias*, and, more eſpecially his mild and virtuous Manners, promiſe great Excellence.

" AND now, O *Pan*, and all ye Gods, Guar-
" dians of this Place, grant me inward Beauty,
" and ſuch outward Things as may be friendly
" thereto: May, I think, the wiſe Man only
" rich

" rich; and poſſeſs juſt ſo much Wealth as is " conſiſtent with Virtue!"

WITH this Prayer the Dialogue concludes. And from this imperfect Sketch you may ſee, that it containeth the fundamental Precepts of Rhetorick; enlarged afterwards, and reduced into a regular Syſtem by *Ariſtotle*; to which ſucceeding Writers have added little new; even the Eloquence and Experience of *Tully* did not much more than adorn theſe.

IF we conſider *Plato* in the ſecond Light, as a *Writer*, we ſhall acknowledge that Eloquence owed yet more to his Example than Precept. It is true, the Form of Philoſophy which he learned from *Socrates*, that of enquiring and ſtill ſeeming to doubt, together with the Manner of Dialogue into which this naturally led, oblige him to conceal the Method he purſued. But whoever will have Patience to read his Dialogues throughout, and afterwards to reconſider attentively the Deſign and Contexture of the Whole, will perceive, that there is in each a regular Scheme carried on with infinite Art; that what you at firſt object againſt as Digreſſion and altogether foreign, is yet conducive to his Purpoſe, and leads to the Concluſion aimed at: He ſeems to go far back; but it is that he may advance more ſwiftly, and finiſh his Career with more Force and Rapidity.

OBJECTIONS doubtleſs there are, and ſome too well grounded, to particular Parts: But ſetting theſe aſide, it may be affirmed, that Antiquity hath tranſmitted to us nothing for Strength

Strength of Reaſon, for Delicacy and Juſtneſs of Thought, for Sublimity of Sentiment and Moral, enriched with all the Ornaments of a ſtrong and lively Imagination, ſuperior to the Writings of this Philoſopher. His Style, with all the Embelliſhments of Art, hath the Eaſe of Nature. He deſcends to the common Phraſe of Converſation, and riſeth from thence, without Conſtraint or Abruptneſs, into the loftieſt Speculations of refined Metaphyſicks. He is ſweet and inſinuating; is alſo conciſe and vehement. He can be ſimple and artleſs; yet when his Subject requires it, he enlivens moral Argument with the Harmony and Elevation of Poeſy.

IN which latter Article he is accuſed of having taken exceſſive Licence; of having ſoared above the Limits of Proſe, both in Thought and Style: Some Inſtances whereof may be found in the ſecond Speech of *Socrates*, in this very *Phædrus*.

THIS Error, if ſuch it muſt be called, follows very naturally from what is related of *Plato* in his Youth; at which Time he applied himſelf wholly to Poetry. He wrote a Tragedy or two; and is ſaid to have attempted an Epic Poem: But he afterwards quitted the Muſe for Philoſophy. Yet his firſt Habit, although checked, retained ſome Force: This original Talent appears in his Proſe; and amidſt the Depth of philoſophick Reaſoning, the Beams of poetick Genius by Fits burſt forth.

Upon this Part of his Hiſtory, together with the Plan of a celebrated Fable, *The Judgment of Hercules*, which *Xenophon* hath preſerved to us, is grounded a little poetical Eſſay, which I take the Liberty of preſenting to you, in Hope of your uſual Indulgence.

To the Right Honourable the

Earl of CHESTERFIELD.

GRAC'D with the Talents of each Rank and Age,
Stateſman, or Ruler, Patriot, Poet, Sage,
To thee, O *STANHOPE*, I addreſs the Lay,
From Climes that felt, that ſtill record, thy Sway,
When dire Rebellion ſhook the neighb'ring Land,
Safe in thy Prudence and well-poiz'd Command [*a*];
[*b*] Which offer'd Troops declining, wiſely bold,
Watch'd without Fear, and without Force controll'd.
O early loſt, thro' an illuſtrious Choice!
Prais'd, bleſs'd, lamented, by a Nation's Voice;

[*a*] His Lordſhip was Lord Lieutenant of *Ireland* during the Time of the late Rebellion in *Scotland*, in 1745; and was removed from thence by his Majesty to be Secretary of State.

[*b*] An Offer was made of raiſing 4000 Men; but declined by his Lordſhip, as of unneceſſary Expence to the Publick.

Who now, ſecure from the loud Storms of State,
Enjoy'ſt thy Muſes,—glorious in Retreat;
Incline the lawrel'd Head, and Audience deign
To the low Muſick of a moral Strain,
Which ALMA's Youth would raiſe from Sound to Senſe,
And build on Wiſdom manly ELOQUENCE.

THE

JUDGMENT of *PLATO.*

IF Fancy, without Reaſon wildly gay,
At beſt ſweet Trifler, ſport in idle Play;
And rigid Reaſon without Fancy's Aid,
Wiſe to no End, unheard, unreliſh'd, plead,
How ſhall I hit the Mean? How juſtly ſteer,
Gay, yet not gaudy, ſolid not ſevere?
How Senſe with Beauty, Cloſeneſs join with Eaſe,
Adorn without Redundance, teach yet pleaſe?

AH! let not Youth, unſeaſonably wiſe,
The Muſe's tuneful Elegance deſpiſe:
Nor yet bewilder'd in her Maze too long,
To ſerious Age protract th' untimely Song.

IN Fancy ſee a Bloſſom of the Spring,
That ſpreads its Foliage to the Zephyr's Wing,
Fed by kind Suns and Show'rs fair-op'ning blooms,
And fills the gladden'd Air with ſoft Perfumes,
In vain; if Age, mild Autumn's ſober Beam
Mature not into Fruit its tender Frame,
Which elſe frail Flow'r, ſoon pierc'd by mortal Wound,
Pines on the Bough, or withers on the Ground:
So blooms young Fancy, unleſs Reaſon's Pow'r
Fix and mature, a gay, a ſhort-liv'd Flow'r.
As ev'ry Seaſon ſhould its Bleſſing bring,
Uſe crown the Autumn, Beauty deck the Spring,

Thus ſhould each Age obtain its Grace; if youth
Sport in light Strain, let Man contemplate Truth.
Youth's poliſh'd Toys diſhonour rev'rend Age,
And grey-hair'd Dullneſs threats the beardleſs Sage;
Happy, where each reigns its allotted Hour,
And Wiſdom fairer ſprings from Fancy's Flow'r.

THIS Truth, ſince Truths in Morals dryly told
Tales can enliven, let a Tale unfold.

THE firſt of Sages, *PLATO*, juſtly nam'd,
No leſs the Poet's Lawrel might have claim'd,
If Fancy ſtarting firſt, her rapid Courſe
Had held, uncheck'd by following Reaſon's Force.
In Dawn of op'ning Youth he wing'd his Flight,
Born by ſtrong Fancy o'er *Parnaſſus'* Height;
Nor to one Muſe confin'd, with various Fire
Now trod the Buſkin, and now ſtrung the Lyre;
Yet bolder, woo'd imperial *Clio's* Charms,
Nor fear'd the Epick Trump, and Din of Arms.
Greece heard, and hail'd the Bard with glad Preſage,
And hop'd an Iliad from his riper Age.

BUT as he roſe to Manhood, Love of Truth
Grew on his Mind, and check'd impetuous Youth:
Man he reflects was born to Views ſublime,
Not fram'd to fetter Words in tuneful Chime,
Fictions, however ſweet, delude; the Mind
In Truth alone can laſting Pleaſure find:
Such Thoughts diſturb his anxious Boſom, long
Unfix'd, and oft' ſuſpend th' unfiniſh'd Song.

ONCE in a Grove, 'tis ſaid, the Youth retir'd,
Where oft' he wander'd by the Muſe inſpir'd;

Where

Where under thickeſt Shade *Iliſſus* ſtrays,
Meandring ſweet in many a Silver Maze;
Penſive he walk'd, for Thoughts of ſerious Kind
Conflicting riſe, and ſadden all his Mind:
Much he reflects which Study he ſhould chuſe,
Think with the Sage, or warble with the Muſe,
This Fancy urges, Reaſon that approves,
One he admires, yet ſtill the other loves.

So doubts the Youth, whom loud Alarms invite
From his lov'd Beauty to the Toils of Fight;
Hither his Country's Danger calls; and there
With ſtreaming Eyes intreats the clinging Fair;
His Breaſt is torn by oppoſite Deſires,
Now Fondneſs melts him, and now Glory fires;
Stern Honour bids *Depart*, Love urges *Stay*;
He ſighs, oft bids adieu, and ſlowly moves away.

While thus he wander'd, anxious and diſtreſt,
Reaſon with Rapture warring in his Breaſt,
Sudden two Forms celeſtial ſtruck his Sight,
The Foreſt glitter'd with unuſual Light.
One, roſy Youth adorn'd with ev'ry Grace;
And Bloom immortal brighten'd in her Face;
Her Hand ſuſtain'd a Lyre; a lawrel Bough
Inwov'n with twining Ivy wreath'd her Brow:
The youthful Poet ſoon deſcry'd his Queen,
Her Eyes far-beaming, and her graceful Mien.

And now alighted on the Green, each Fair
Approach'd; when haſt'ning with familiar Air
And conſcious Beauty; firſt the tuneful Maid
Began; celeſtial Muſic fills the Shade;

Attention holds admiring Nature ſtill,
Soft the Breeze whiſpers, and ſcarce purls the Rill.

WHAT mean theſe Doubts that in thy Boſom riſe,
Illuſtrious *Plato*, fav'rite of the Skies?
Know better thy own Worth; to thee are giv'n
Invention, Genius, Taſte, beſt Boon of Heav'n:
Yet doubt'ſt thou? Can'ſt thou ſuch high Talents ſcorn?
Canſt thou forſake the Muſe celeſtial born,
For HER of earthly Mold, obſcure to dwell
With Want and Meanneſs in the Sage's Cell?
O rather follow where I point the Road!
Come follow Nature, 'tis the Voice of God.
Why glows thy Boſom with poetic Flame?
From Heav'n, from Heav'n the early Impulſe came.
Canſt thou to Fame thus call'd, inglorious lye,
And creep on Earth, who ſhould aſcend the Sky?
Behold, I lead the Way! Come, wing thy Courſe
Rapt by ſtrong Genius, to *Caſtalia's* Source,
Where on the Margin of the ſacred Spring
The tuneful Nine immortal Numbers ſing:
Oft from his Sun-bright Car the God of Day
Deſcends, his Lyre attuning to the Lay,
Celeſtial Symphony! Bards Lawrel-crown'd
Enraptur'd liſten to the ſacred Sound;
Fame takes the Note, and with her Trumpet ſends
The deathleſs Song to Earth's remoteſt Ends.
Hither I guide: To theſe with happy Choice
Companion not unworthy, add thy Voice.
Such, *Orpheus* ſtruck the Lyre, and Heav'n-taught ſung;
Beaſts fawn'd, Trees follow'd, Torrents liſt'ning hung;

The

The Force of Muſic Hell relenting felt,
Stern *Pluto* weeps, and ſnake-crown'd Furies melt.
Such was *Amphion*, whoſe melodious Call
Rocks heard, obey'd, and rear'd the *Theban* Wall.

See the *Mæonian* Muſe exalted riſe,
With what a rapid Wing ſhe cleaves the Skies;
Nations purſue her Flight with loud Acclaim,
Age follows Age, and ſwells her growing Fame:
As the ſwift Flood, that foaming from the Source
Gathers a thouſand Torrents in his Courſe,
Enlarging as he rolls his Bed diſdains,
And pours a ſounding Ocean o'er the Plains.

See Hoſts diſmay'd! *Tyrtæus* calls to Arms,
Diſplays in tuneful Numbers Glory's Charms;
They hear tranſported, combat, conquer, bleed:
The fled— the Poet ſings—and *Sparta's* freed.
[*e*] Ev'n *Solon* thy great Sire, who rais'd to Fame
Athens erſt grov'ling, felt and lov'd my Flame,
Poliſh'd by me gave Statutes wiſe and good;
Her Son, *her* Draco *wrote his Laws in Blood.*

Equal in Worth, in Glory equal thoſe,
Scorning dull Earth, and philoſophic Proſe.
In untun'd Proſe let the harſh Sophiſt creep,
And argue ev'ry Reader into Sleep,
Obſcurely uſeful, like the rugged Stone
Doom'd in the maſſy Pile to lye unknown;
While the fine Genius like the Di'mond bright,
Poliſh'd and ſet by Art attracts the Sight,

[*e*] Plato was deſcended from Codrus the laſt King of *Athens*, and from Solon.

Deſtin'd on Crowns and royal Hands to glare,
Or flame on ſnowy Boſoms of the Fair.

SUCH are my Sons: Thou happier than the reſt,
Be dear to Beauty, and by Pow'r careſt;
Eyes that charm Worlds ſhall thro'thy Volumes rove,
Weep with thy Woe, and languiſh with thy Love.
Thy Form on breathing Canvas ſhall be ſhown,
Enrich the Gold, and animate the Stone;
Aſſembled *Greece* thy Merit ſhall proclaim,
And crouded Fabrics labour with thy Fame;
Thee next to *Phœbus* Mortals ſhall invoke,
And fragrant Incenſe on thy Altars ſmoke.
Hear lov'd of Heav'n, enjoy theſe Gifts divine,
And leave pale SCIENCE o'er her midnight Lamp to pine.

THE Goddeſs ceas'd, yet left in *Plato's* Ear
So ſweet her Voice that he ſtill ſeem'd to hear;
As one, his Thirſt allay'd who left the Rill,
Hears its ſweet Murmurs in his Fancy ſtill.

MEAN Time the other Form advanc'd: A Dame
Leſs winning ſoft, but of majeſtic Frame;
Mature ſhe ſeem'd in Life's meridian Prime,
Her Aſpect ſerious, and her Port ſublime,
With eaſy Grandeur: Eagle-like to view
Her Eye, and ſeem'd to look all Objects thro'.
Ere Accents flow'd, her Looks Attention draw,
Imprint Reſpect, and Love inſpire with Awe;
The Bough of *Pallas* trembles in her Hand;
And thus her Words the liſt'ning Soul command.

I come, PHILOSOPHY, no Stranger—Gueſt
To *Plato*, oft by thee in Pray'r addreſt.

Thy

Thy Mind perplex'd I ſaw; to fix deſcend,
And from this wily Sorcereſs defend.

WEIGH well my Son, what ſpecious Words expreſs,
Flatt'ry is Error's moſt pernicious Dreſs.
Ill boaſts the Muſe her late Returns of Praiſe;
A Life's long Labour ſhe rewards—with Bays;
But Folly's Garland cannot long adorn;
Seek'ſt thou for Glory?—'tis of Virtue born.

VICE ſwells *her* Voice, Vice trembles on *her* Strings;
The Cares of Love and Joys of Wine ſhe ſings;
Strows Flow'rs on Falſehood's Path, deters from Truth;
And leads to Pleaſure's Altars giddy Youth:
At Youth too ſurely Pleaſure aims the Dart,
Wit adds the Wings that ſend it to the Heart.

EV'N her exalted *Homer* fills the Skies
With Monſters; Luſt and Fury deifies;
His Chiefs revengeful, fierce Gods; partial blind
Pervert the Thoughtleſs, ſhock the Reas'ning Mind:
Yet hope not with *Mæonian* Wings to riſe;
Howe'er the Muſe may flatter, Heav'n denies;
Like Genius glows not in thy Breaſt; his Lay,
Unrival'd, leaves thee but a ſecond Bay.

WHAT tho' poetic Spirit warms thy Breaſt,
Miſtake not Fancy's Warmth for Heav'n's Beheſt.
Say you may ſhine in Verſe; in Science too
You may; and will you the leſs Good purſue?
As the redundant Moiſture which would ſhoot
In Leaves, by Culture is improv'd to Fruit,

The

The Fire which would itſelf in Viſions ſpend,
By Diſcipline is render'd Wiſdom's Friend,
Lends Reaſon Ornament, and places Senſe
In the ſtrong Lights of manly Eloquence.

THUS foil'd by Truth the Muſe to Fable runs,
Amphion, *Orpheus*, boldly calls her Sons;
Both Sages, Friends to Truth, and Virtue's Cauſe,
Who founded Cities, Governments, and Laws,
Muſic's known Pow'r employing to aſſwage
Hearts yet unſoften'd in a barb'rous Age:
What was Neceſſity to praiſe ſhe ſtrains,
Virtue the End forgets, and Verſe extols the Means.

TYRTÆUS ſung,—and Cowards conquer'd; Whence?
Becauſe Opinion ſways the Crowd, not Senſe:
No Poet, Courage, and no Augur, needs;
His Countries Voice demands,—the brave Man bleeds:
Inſpir'd by me, ſuch *Codrus* falling cry'd,
"*Athens* is ſav'd; I thank ye Gods:"—and dy'd.
And ſhalt thou waſte thy Life in idle Strains,
With Blood thus ſhed for *Athens* in thy Veins?
Rarely ſo well employ'd, her higheſt Aim
Is to commend with Skill,—I give the Flame.

IN erring, *Draco* ſhew'd the Path to good;
SOLON was mild, becauſe HE wrote in Blood.
Thus Heav'n hath doom'd, that Man ſhould gradual riſe
By ſlow long Toil, thro' Errors to be wiſe.
Unbending, *Solon* trifled with the Nine;
Theirs was a leiſure Hour,—his Laws were mine.

To

[c] To the ſooth'd Ear leſs pleaſing Sounds impart
The Lute and Lyre, than Reaſon to the Heart:
Nor ever Poet feign'd, or Painter drew
A Form more lovely to the outward View,
Than to the Mind's purg'd Eye the Soul ſerene,
Where Paſſion ſpreads no Cloud, nor Vice a Stain.
[d] Could Virtue to the Sight unfold her Charms,
Mankind would ruſh enamour'd to her Arms,
Hang on her heav'nly Lips, her Nod obey,
And never, never from her Dictates ſtray.

WHAT Credit can the Muſe's Words obtain.
Whoſe Study's to deceive, whoſe Praiſe to feign?
Her Fount, her Pindus, her Elyſian Scenes:
Of Harmony, exiſt but in her Strains:
The Choir of Muſes, and the God of Day,
The Fame whoſe Trumpet ſpreads the deathleſs Lay,
Are pompous Viſions by her Art devis'd,
Figures of Speech, and Fancy realiz'd.

THEN hear my Voice, ere yet in Error's Way
Thy Youth but half miſled, for ever ſtray.
By me inſtructed, Good from Ill diſcern,
To know thyſelf, Man's higheſt Knowledge, learn.

I FIX your Notions, Actions regulate,
Unfold the Duties of each Age and State,
With Precepts ſtrengthen Reaſon's tott'ring Sway,
Quell Appetite, teach Paſſion to obey,
Explain from whence is Man, for what deſign'd,
His End, his Nature, his immortal Mind,

[c] PLATO in Menon.
[d] Quæ (*Virtus*) ſi conſpici poſſet (ut ait PLATO) mirabiles ſui amores excitaret. CICERO.

Raiſe

Raiſe his ſhort View to Heav'n, and fix it there,
On the firſt Excellent, firſt Good, and Fair,
Teach him to draw his Rules of Life from thence,
And graft on Piety Benevolence;
That Man like God at gen'ral Good ſhould aim,
And Happineſs and Virtue are the ſame:
That Virtue opens Heav'n to mortal Race,
Life but a Trial, Death a Change of Place:
And the pure Soul ſhould claim its native Sky,
Bright Emanation of the Deity.

THESE Arts be thine: Theſe render good and wiſe;
Fame is their meaneſt Gift, *her* vaunted Prize.
How worthleſs are the pompous Scenes ſhe draws,
Her Statues, Portraits, Theatres, Applauſe;
Pow'r, Beauty, *Greece*, commending? More is giv'n
To my ſcorn'd *midnight Lamp*—the Praiſe of Heav'n.
Leave Shadows, Numbers, Fable, Emptineſs,
With me Senſe, Knowlege, Virtue, Worth poſſeſs:
Be thou the firſt to light the moral Ray,
And pour on *Greece* the philoſophic Day;
With mine for ever blended ſhall thy Name
Deſcend, and Truth and *Plato* be the ſame.

SHE ceas'd; and doubtful ſeem'd th' Event to wait:
The Muſe ſecure advanc'd with Looks elate:
"THEE I prefer, thee, Wiſdom, *Plato* cry'd
"Tranſported; come my Goodeſs, Guardian, Guide;
"O take me, ſeize me, all my Heart engage,
"Light of my Youth, and Glory of my Age!"

As o'er Night's ſparkling Hoſt, with keener Beams
At Dawn's firſt Riſe, the Star of Morning flames;

But

But when the Sun his orient Light diſplays,
It fades, it ſickens in the conq'ring Blaze:
The Muſe thus vanquiſh'd blends with ſhapeleſs Air:
Pallas remains in Victory more fair.

WELL haſt thou choſen, thus the Queen reply'd,
My Pow'r ſhall guard you, and my Counſels guide.
Thus far was right, and uſefully you ſtray'd;
Science beſt flouriſhes where Fancy play'd,
Whoſe wandring Beam within due Limits brought
Gives Life to Knowledge, and inſpirits Thought.

THE Muſe departs:—Yet grieve not; Lo! I ſend
To form thy growing Years, a nobler Friend,
A Siſter-nymph, to whom by kinder Heav'n
The Muſe's Charms without her Faults are giv'n;
In artleſs Beauty, unaffected Air.
Humble tho' lovely, tho' polite ſincere,
Quick without Raſhneſs, without Weakneſs ſweet,
Adorn'd yet natural, tho' gay diſcreet,
Her Speech harmonious as *Apollo's* Lyre,
Yet full of Spirit, Energy, and Fire;
Her, ELOQUENCE, I ſend, a heav'nly Gueſt;
Receive her, *Plato*, open all thy Breaſt,
Imbibe her purer Rays. Her ſkill Divine
Shall temper friendly, and ſhall perfect, mine;
The Store by me ſupply'd, with pleaſing Art
Shall to Mankind a public Good impart;
And whilſt I deck the Soul, her Voice ſhall win the Heart.

As touch'd by *Pegaſus* thy Muſe hath ſung
From her rent Cliff that burſting Waters ſprung,

Fountain

Fountain of Poeſy; in After-time
Whence laurel'd Bards inhal'd their Rage ſublime;
Thus open'd by her Touch ſhall Wiſdom's Source
From thee o'erflowing, in its boundleſs Courſe,
To ev'ry Age convey the ſacred Lore,
And Realms yet barbarous my Pow'r adore.

THE Goddeſs ſpoke: When ſudden to the Skies
On ſounding Pinions born, he ſaw her riſe,
In a long Trail of Light; behind her ſhed
Ambroſial Odours heav'nly Fragrance ſpread;
The Youth enraptur'd gaz'd: Then homeward turn'd
His Steps; with Hopes ſublime his Boſom burn'd.

LECTURE the Nineteenth.

Concerning the Eloquence of the PULPIT.

WE have lately been employed about thoſe Articles of Oratory which regard the Surface chiefly, and are calculated in a great Meaſure for Shew and Ornament, as Style, Compoſition, Figures: I have even ventured to conduct you through the flowery Paths of Poeſy; in which I fear that I have detained you too long, deceived by the Charms of the Place. I am now to open a more ſevere Scene; and I hope, that what may be wanting in Agreeableneſs herein, ſhall be made up in Utility. I have arrived at that Part of my Undertaking, in which I propoſed to conſider Eloquence as it relateth to Difference of Profeſſion, its ultimate View; ſince the End of all Study ſhould be ſerious, to render us in our reſpective Ranks truly uſeful to Society.

Two Forms of Life, two Situations in which this Quality is highly neceſſary, I ſhall not particularly treat of; becauſe few of the preſent Audience in Compariſon with the reſt, are likely to have Occaſion of appearing in either of thoſe Lights. And beſides, I cannot without Preſumption

ſumption attempt to deliver any other than general Remarks, on Scenes of Buſineſs, which it hath been my Lot to behold only at a Diſtance. Directions more immediately reſpecting ſuch ſhould be taken from thoſe only, who are themſelves engaged in them, who join Experience to Obſervation.

I SHALL therefore in this and the following Lectures, confine myſelf to that Kind of Speaking, which treats of *ſacred* Subjects.

A MATTER in itſelf of the utmoſt Importance; and an Office, for which the greater Number of Perſons here educated are undoubtedly deſigned.

IT is not however my Intention, to give a regular full Account of the Eloquence of the Pulpit, an Undertaking which would demand a large Treatiſe: Agreeably to the Nature of theſe Diſcourſes, I ſhall limit myſelf to a much narrower Compaſs, making ſuch Remarks, and delivering ſuch Precepts as appear to be moſt wanted; and ſuch at the ſame Time, the Knowlege of which ſeems moſt proper to unfold other Particulars, and diſcover to you the moſt important Conſiderations: Such, as the Obſervation of what is right, what wrong in others, added to the Examples of thoſe in paſt Times, who have left behind them Monuments of this Kind, together with the Experience of my own Miſtakes, have furniſhed me with. In which I ſhall endeavour ſo far as may conſiſt with Clearneſs, to avoid repeating Things before laid down, and ſhall dwell only upon ſuch Rules of

Eloquence

Eloquence as are peculiar to this Kind: For we cannot, ſtrictly ſpeaking, propoſe to ourſelves any of the antient Orators as Models in this Way; where the Subject, wholely of a different Sort, requires a Manner very different, and ſuited to itſelf alone. General Precepts before delivered extend their Uſefulneſs hither; what is peculiar remains now to be added: And I proceed without farther Preface to the Point itſelf.

WHOEVER intends to undertake an Office of this Sort, ought, Firſt, to reflect on the *Qualities* neceſſary to be poſſeſt by a Preacher, that he may previouſly acquire, or, if he hath them not, deſiſt from the Attempt.

THE firſt of theſe is VIRTUE.

THE antient Writers lay it down as a Maxim, that an Orator ſhould be a good Man. If this be required in public Pleadings and Conſultations, how much more neceſſary is it, where the ſole Deſign of the Speaker is to make Men wiſe and good? Truth, it is confeſſed, ought to convince from any Mouth; yet ſuch are the Prejudices of Mankind, that we never can entirely ſeparate what is ſaid from the Character of the Perſon who ſayeth it. We feel juſt Indignation at hearing ſacred Truths uttered, we may ſtyle it, profaned, by a wicked Man; and through Averſion from him, it is but too eaſy, however wrong, to contract an Indifference to, it may be an Averſion from them.

BESIDES nothing contributes more to Perſuaſion, than a Belief of Sincerity in the Speaker. Here is a Man who profeſſeth to have well con-

ſidered a Point, and from that Preparation to treat concerning it; his Authority as well as Arguments will have Weight with the Bulk of Mankind; it addeth Weight to thoſe Arguments. But if his known Practice contradict his Diſcourſe, that Influence ceaſeth; nay, becometh oppoſite; he is a Diſſembler and Hypocrite, we ſhut our Ears and Hearts againſt him. To which ye may add; That all are Judges of Actions, not of Reaſoning.

MORE eſpecially, the Preacher ſhould join a Love of Religion and Piety to moral Virtue. If a noted Unbeliever or Deſpiſer of Religion, diſcourſe concerning the holy Myſteries of Religion, ſuch Diſcourſes however ſkilfully framed, are not only rendered uſeleſs by his Character, but raiſe Horror in every good Mind; and tend to confirm the Infidel and Scoffer in their evil Diſpoſitions. It is true, we argue ſolidly againſt the Injuſtice of charging upon Religion the ill Lives and bad Principles of its Miniſters; but notwithſtanding, ſuch is the Nature of Men, that they will be led more by Senſe than Speculation; and be tempted to doubt of the Truth of Religion from a Perſuaſion of Unbelief in its Teachers, rather than be influenced by their Reaſonings to believe.

BESIDES, a Perſon who hath no Reverence to, or firm Belief of Religion, although of good Capacity and Learning, never can recommend it with the ſame natural, ingenuous, efficacious Eloquence, as doth the Man, who is heartily convinced of the Truth of what he advanceth: There

There is in all that ſuch an one ſayeth, I know not what, of forced and artificial, which appears through the Diſguiſe, diſguſteth and offendeth. Few, none but prudent conſiderate Men, believe or even attend much to Arguments, which they are perſuaded, that the Speaker who employs them, doth not himſelf believe.

A SECOND Quality is KNOWLEDGE. It is obvious, that he whoſe Duty it is to teach others, ſhould himſelf know; otherwiſe he ſhall miſtake and miſlead; at beſt can talk but ſuperficially, convey empty imperfect Notions. In the preſent Caſe, every one ſees, that a Knowledge of the ſacred Writings is neceſſary. The more extenſive and exact this is, the better: And although a perfect Acquaintance with the Original of the Old Teſtament cannot be expected from all, yet ſome Progreſs in the Knowledge of it is highly uſeful, that they who inſtruct others ſhould not themſelves be obliged in all Points relative hereto, to depend upon the Authority of others; eſpecially, as the Connexion between the Sacred Writings of the *Jews*, and thoſe upon which our holy Faith is grounded, is ſo cloſe and intimate, and they throw much Light on each other.

I MIGHT, if this were a proper Place, lament the Abuſe which hath ariſen from a good Cauſe, the Study of this Original Hebrew, of late much cultivated among our Neighbours. For an Humour hath prevailed of finding out therein, and deducing from thence, Syſtems of natural Cauſes, and a new Philoſophy; as well

as the moſt profound Myſteries of the Chriſtian Religion, revealed to Mankind, not until many Ages after, by the divine Author: To this End, theſe Perſons indulge themſelves in ſtrange, and, as it ſeemeth, very dangerous Licences, in altering the received Orthography of the Language, and inventing odd and unheard of Explications; the Conſequences of which Proceeding may be very hurtful. Yet, while we ſhun the Error of theſe Men, let us imitate their laudable Induſtry, in applying ourſelves to the Study of the *Hebrew* Tongue. If we join to this Induſtry other ſolid Learning and good Senſe, we ſhall be in no Danger of falling into their Error; ſuch Miſtakes being obſerved to meet with beſt Reception, either among thoſe who underſtand the Language but ſuperficially, or underſtand the Language only.

IT ſeems ſcarcely needful to add, that a critical Skill in the Language of the New Teſtament is requiſite; both, as it contains our whole Faith, which whoſoever teaches, ought ſurely by no Means to take upon Truſt: And alſo, as the *Greek* Tongue, in which it is written, is a very uſeful, if not neceſſary, Introduction to Eloquence, indeed to every Branch of polite Literature.

SOME Acquaintance with the Fathers of the Church, if not perfect Knowledge, ſhould be recommended to the Preacher. Thoſe, who lived neareſt to the Times of the Apoſtles, ought to be ſtudyed on two Accounts; Their Authority is deſervedly great, as they derived their Doctrines from Perſons who were Diſciples of, and con-

converſed immediately with the Apoſtles. And ſecondly, their Manner of Writing, although unartful and unpoliſhed, hath that Simplicity, that genuine Air of Truth, which is moſt becoming of a Preacher of the Goſpel, and is difficult to attain and preſerve, in theſe Days of Refinement and Curioſity.

MANY of the Succeſſors to theſe good Men, are valuable for Eloquence as well as Piety. Among whom, in the firſt Rank are St. *Chryſoſtom*, and St. *Auguſtin:* One the Light of the *Greek*, as the other was of the *Latin* Church: The one eaſy, copious, flowing, pathetic; the other learned, cloſe, ſubtle, even ſublime. Whom I alſo particularly mention, becauſe both of them have in ſome Degree treated of the Subject now before us, with much good Senſe and Obſervation: *Chryſoſtom*, although not expreſly, yet hath intermixed many Remarks to this Purpoſe in his excellent Work concerning the *Prieſtly Office:* The other more fully and directly in the fourth Book concerning the *City of God:* The careful Peruſal of which Treatiſes I earneſtly recommend to you, as my Deſign permits me to employ but a very ſmall Part of the ſame Materials, to tranſplant but few Articles, as it were ſome detached Shrubs from their noble and lofty Groves. Beſides, that after all the Induſtry and Skill we late Comers, whether Commentators, Critics, or Imitators, can uſe, to diverſify, enlarge, adorn, I know not how, there is ſtill more of Pleaſure, and I believe of Uſe, in drawing directly from the Fountain Head.

THE ſeveral Branches of human Learning do not appear to relate immediately to the Office of a Preacher, yet are they of undoubted Utility. The Writings of Philoſophers and Moraliſts are eminently ſo, furniſhing many excellent Arguments and Obſervations concerning Manners; at the ſame Time, laying before him the beſt Models of Compoſition in that Kind.

ERUDITION likewiſe of a more abſtruſe Sort, and ſeemingly foreign from his Purpoſe, that which is converſant about Numbers and Quantity, appeareth from what we have formerly obſerved, to be very beneficial to him; ſharpening the Apprehenſion; enlarging the Capacity, and teaching the Art of ſtrict and cloſe Reaſoning.

AFTER this, it ſeemeth hardly neceſſary to add, that he ought to be verſed in the whole Circle of polite Literature; this being the Source, from whence is derived every Thing which tends to Perfection of Style, all juſt Grace and Ornament.

It To theſe ſhould be added likewiſe a competent Knowledge of the World. The Man, whoſe Duty and Profeſſion lead him to preſerve from Vice, or to reform the Vicious, ought to be well acquainted with the Nature, Manners, and Behaviour of Mankind. For Diſcourſe from mere Speculation is likely to be not ſeldom wrong, at beſt vague and general; if it ſhould be reaſonable, yet rarely touching the Heart. To tell Men, with any good Effect, how they ought to live, we ſhould know firſt how they do

do live; what are their Faults, their Paſſions, their Deluſions, the various Sophiſms of Self-love by which they deceive themſelves. We muſt lay open to them their own Hearts; and how can we, if we know not even their Actions?

A Perſon with this Knowlege, will not be in Danger of falling into looſe general Declamation. His Obſervations drawn from Nature and Truth will not be ſcattered at Random among the Crowd, but will ſtrike, will be felt. Each Individual will find his Sentiments, his own Heart painted in them; and imagine that the Preacher ſpeaks to himſelf.—Thus ſhall the Diſcourſe be as a well-drawn Portrait; Spectators behold it from different Parts of the Chamber; and it appears to each as having its Eyes fixed upon himſelf.

And after all, this Work of Reformation is not to be executed bluntly and abruptly; but with much Addreſs, according to the Manners, and with ſome Compliance to the Prejudices of the World; which Precautions judiciouſly taken will open an eaſier Reception for Advice, and are almoſt always neceſſary to make Reproof effectual.

Even the Prophets inſpired and ſent immediately by God himſelf have given us Examples herein, worthy of Imitation. When *Nathan* was ſent to admoniſh *David*, and lay before him the Heinouſneſs of his Crime, with Regard to *Uriah*, he doth not immediately upbraid him with the horrid Blackneſs of his complicated Guilt,

nor thunder in his Ears with the Authority of a Divine Meſſenger; but he addreſſeth himſelf to him in a Piece of plain familiar Hiſtory, deſcribeth to him his own Crime, couched under the Action of another, reſembling in general Circumſtances, but far leſs ſinful; and having raiſed his Abhorrence of it in this feigned Repreſentation, and his expreſs Denunciation as King, that the guilty *Perſon ſhould die*, he then applyeth it directly to himſelf, *Thou art the Man*:—The Stroke was irreſiſtible; it proved, convinced, aſtoniſhed:—The King confeſſeth and humbleth himſelf in ſincere Repentance.

To the Knowledge of other Men, the Preacher ſhould join that of himſelf. What is it of which you are capable? What may you ſafely undertake? What ſhould you avoid? What Imperfections ought you to amend? In which Manner are you moſt likely to excel? It is fit that you ſhould weigh all theſe maturely, and as far as you may without Prejudice; otherwiſe ſetting out wrong, you never ſhall arrive to the Worth you are capable of; and may beſide go on to the laſt in a wrong Way.

WHEN we ſpoke of Acquaintance with the learned Languages, it was by no Means intended, that a Preacher ſhould neglect the Study of his own: On the contrary, this is an Article in which he ſhould omit no Pains to acquire a maſterly Skill. Certainly nothing can be more unreaſonable, more evidently wrong, than to diſregard the very Tongue in which one is to ſpeak; and yet we cannot doubt that the Caſe

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is common. A Perſon well verſed in *Latin* ſhall offend by harſh, obſcure, even barbarous Style in his native Dialect: The Foundations of which Evil are laid in the uſual Methods of Education; wherein great Pains are taken to inſtruct young Perſons in the Words, Form, and Structure of the *Latin* Tongue, ſo that they may be enabled to ſpeak it readily, and write in it with Eaſe, perhaps Purity, leaving them at the ſame Time to pick up ſuch imperfect Knowledge of their native Tongue, as Chance, Company, and the ordinary Occurrences of Life throw in their Way. The Conſequence whereof is very diſadvantageous, when they afterwards come into the World, where real Buſineſs is to be tranſacted, and they muſt converſe with *Engliſh*, not *Romans*, or *Athenians*.

For which Reaſon it ſhould be laid down as an invariable Rule, to bring up from Infancy young Perſons, in early Knowledge of what is proper and pure in their native Dialect, and exerciſe them in conſtant Habits of Speaking and Writing in it correctly: And *Latin*, which is now the firſt in Intention, ſhould hold but the ſecond Place, being cultivated chiefly with a View to the other, as it may contribute to render them accurate therein, furniſhing excellent Models, whoſe Graces they may transfuſe or expreſs in their own Speech.

My Opinion of the other learned Tongue, the *Greek*, I have before declared; and the more I reflect upon it, am the more confirmed in

in a Perſwaſion of the great Uſefulneſs of an early Application to it. For our preſent Manner of ſtudying it, by the Help of literal Tranſlations, ſeldom enabling us to go on far without ſuch poor Aſſiſtance, hurteth rather than bringeth Benefit; ſuch Tranſlations ſeldom rendering the compleat Senſe, never any Part of the Spirit and beautiful Simplicity of the Original; in which laſt moſt valuable Quality, the Writers of that Nation bear away the Prize from all their Followers.

WHAT I have been ſaying is a Proof, how much Care is requiſite in the choice of Perſons, who undertake this Office of Preachers; how much thoſe Perſons ſhould ſtudy themſelves; what Labour they ſhould employ in obtaining, perfecting, and preſerving the neceſſary Qualifications. And although, acccording to the Courſe of Things, it is not to be expected, that all who offer themſelves for this Purpoſe ſhould be accompliſhed in the Manner laid down; and conſequently, that the venerable Order of Men with whom the Wiſdom of the Society hath entruſted the Power of appointing them, ſhould inſiſt upon admitting only ſuch; yet undoubtedly, it is the Duty of all who have taken upon them the Charge, to employ their utmoſt Care in fitting themſelves as nearly as they can in the Manner deſcribed, for the due Execution of it.

As to Caution in electing *ſuch*, it would ill become one of my Mediocrity in Rank and Talents to interpoſe his Opinion; I ſhall therefore refer you in the Point to one of approved

proved Authority, to *Eraſmus*, who hath written a Treatiſe on this *Art of Preaching*; in which, although publiſhed in Haſte, and never rightly finiſhed, whence ſometimes prolix, there is much good Obſervation and ſolid Learning; and the whole Work well deſerves your careful Peruſal. I except ſome Reflexions dipped in Gall, not to be approved of, much leſs imitated by us; which the Times and Manners then very corrupt, may excuſe perhaps, if not juſtify in him; we have fallen on better.

ANOTHER Thing which ſhould be well weighed by every one who is, or propoſeth to be employed in this ſacred Office, is the *End*, which he ſhould intend and aim at in the Diſcharge of it, namely the Advancement of Piety and Virtue, by laying before Men their Duty, and engaging them to the Practice thereof. This Reflexion duly repeated and inſiſted on, cannot fail of impreſſing upon the Mind a deep Senſe of the Excellence of the Work which it hath undertaken; will ſupport it under the Difficulties that attend the Preparation for it; will not fail to inſpire that Seriouſneſs and Earneſtneſs ſo neceſſary and becoming in the Performance of it; and will be a conſtant Preſervative againſt Faults too frequently obſervable, which are incident to the beſt Capacities, thoſe which ſpring from Vanity and Oſtentation: Such as an Affectation of deep and ſingular Learning; or an Ambition of diſplaying Wit and Invention; and, in Conſequence of theſe, the Uſe of obſcure Subtilties, abſtracted Erudition,

tion, pompous, glittering, and conceited Diction. For I am of Opinion, that ſome do indeed fail in executting this Office through Defect of Capacity; many more through Want of Care; yet moſt of all through wrong Motives and unfit Paſſions.

THIS Counſel of regarding the *End* is, I own, obvious, yet for its mighty Utility is worthy of being repeated, inculcated. It alone might ſtand inſtead of many Rules; at leaſt would render eaſy the Obſervation of all. It would raiſe the Prieſthood to the Degree of Uſefulneſs it was intended to have, and would make it appear in the ſame advantageous Light to others. Complaints have been loud, and for ſome Time paſt, have, I believe, encreaſed, of the Contempt thrown upon this Order of Men; how unjuſtly thrown is not the Buſineſs of this Place to prove: But thus much one may affirm; that if the Conditions mentioned took Place, if Men of this Order were generally qualified in the Manner required, and eſpecially, if they were actuated by an earneſt Deſire of anſwering the End of their Miniſtry, which is in the Power of all, theſe Complaints would quickly ſubſide.

IN Fact, what Sight could be ſo ſtriking, as that of a Number of Men exempted from the Neceſſity of Labour and civil Induſtry that they may explain to others the Nature, Excellence, and Benefits of Virtue; enforcing their Doctrines by Example; recommending them by Humanity, by Gentleneſs of Manners, by the Advantages of ſolid, and the Ornaments of polite

lite Learning? What could be a more beautiful Spectacle in a moral Light, even in a political what more uſeful? What Method ſo probable, of diffuſing through a Society, Probity, Peace, and Regularity? This Perfection, it is true, cannot, as the World is now conſtituted, be hoped for; yet ſhould we not deſpair of approaching to it; and it ought to be the Care, as it is the Duty of every one in this ſacred Office, to have it conſtantly in View, and contribute his beſt Endeavours to the Accompliſhment of it.

THIS End will further point out the particular Means you ſhould employ, namely to *Explain*, to *Prove*, to *Affect*. You are to explain, in order to inſtruct; you are to prove, in order to convince; you are to affect, in order to perſuade. The mention of which Articles leads from theſe previous Remarks to ſomewhat more cloſe and preciſe.

LECTURE

LECTURE the Twentieth.

Continuation of the Former.

LET us ſuppoſe now that you are thus rightly qualified, and ſit down to compoſe a Sermon: The firſt Thing you ſhould attend to is the *Choice of a Subject*; as from hence muſt flow, in a good Meaſure, the Uſefulneſs and Importance of what you are to ſay.

IN general, this ought to be either ſome Article of revealed Doctrine, ſome Point of Faith neceſſary to be firmly believed by your Hearers; or ſome Branch of Morality, ſomewhat fit to be done. Which different Subjects require a Diverſity in the Manner of handling them.

As our Church hath appointed certain Days for the Commemoration of great Events, which involve ſome principal Articles of our Faith, it is agreeable to the Deſign of ſuch Inſtitution, and may be reaſonably expected by the Audience, that every Preacher ſhould, on ſuch Days at leaſt, diſcourſe to them concerning theſe Articles; the not performing of which may be well judged an Omiſſion. For the right Execution hereof, ſome Precautions are neceſſary, ſome

ſome Reflections there are, which it may be uſeful to obſerve.

PRINCIPALLY, on ſuch Occaſions, avoid entering into nice and ſubtle Queſtions. Abſtain from very difficult and abſtracted Reaſonings. In Times of Ignorance the Schoolmen introduced many of the firſt Kind, and the Sermons remaining from thoſe Ages are crowded with Diſtinctions for the moſt Part uſeleſs and unintelligible; ſome of which Controverſies do continue to be ſtill agitated among us, although the Manner of Writing admired in thoſe Days be now grown obſolete.

IN more modern Times, Metaphyſicks, long a faſhionable Study, brought in the latter Sort; and more particularly, the Neceſſity of purſuing Unbelievers through all the Subtilties and Refinements which their Art and Induſtry in attacking Religion had opened to them, engaged many pious and learned Men to go far into this Way, and confute Subtilty by Subtilty. But however right this may have been in thoſe who ſpoke from the Preſs, it is not to be imitated by the Men who ſpeak from the Pulpit; in which laſt Caſe, their Hearers cannot be ſuppoſed to underſtand, and conſequently will not attend to them. The Thread is too fine for vulgar Eyes. It muſt happen, that plain rational Men, after having taken ſome Pains to apprehend their Meaning, when they find it to no Purpoſe, ſhall give it up; and perceiving it a vain Attempt to keep Pace with them, ſhall ſtop

ſhort,

ſhort, and leave them to finiſh their Career alone.

FURTHER, It doth not ſeem prudent to urge nice Objections, many of which late Libertine Days have produced, before a plain Audience; nor ſeek to engage them in all the Intricacy of perplexed Controverſy. Much leſs doth it ſeem right, on ſuch ſacred Occaſions, to heap ſevere Remarks and bitter Invectives againſt Unbelievers; which, I think, is not very uncommon among good Men, of more Zeal than Prudence. The Minds of Men do not need to be ſharpened. Indignation, even in ſo juſt a Cauſe, ſhould be moderated, and, if it could be, ſuppreſſed. Defend the Truth; confute known and dangerous Errors; but ſpare the Perſons.

IN general; What you ſhould aim at in theſe Subjects, Articles of religious Belief, is, a plain, clear Explanation of the Doctrine, confined as nearly as may be to the Words of the Revelation, or deduced from them by eaſy unſtrained Interpretation, without entering into hazardous Conjectures, or attempting to gratify an unbounded, often preſumptuous Curioſity: Which Explanation you ſhould proceed to impreſs on the Minds of the Hearers, by laying before them the Uſes it ought naturally to have, in exciting their Devotion, or in regulating their Conduct.

POINTS of Controverſy among Chriſtians ſhould not be altogether ſhut out from the Pulpit, thoſe eſpecially which ſubſiſt between us and the Church of *Rome*, whoſe Doctrines are the

the moſt groſly erroneous; and beſides, import Danger to the State. But the Treatment of theſe is difficult. For you are to repreſent the Tenets of that Church impartially, not aggravating or altering; not following the Authority of particular Perſons; nor haſtily charging Conſequences as Doctrines. Your Arguments ſhould be ſimple, yet ſtrong; drawn from Scripture, or plain Reaſon; not embarraſſed with hiſtorical Deductions, or the Erudition of Quotations, or the Perplexity of numerous Objections propoſed and ſolved; for you do not write to Readers, but ſpeak to be underſtood. And what is perhaps the hardeſt Part, you are to preſerve the due Mean: Convince, but do not irritate; ſhew the Heinouſneſs of the Miſtakes, without raiſing Abhorrence of the Miſtaken; keep up your Hearers Zeal, without inclining to Perſecution; and join the Moderation of a Chriſtian with the Vehemence of an Orator.

As to the Articles in Diſpute between us and our diſſenting Brethren, theſe, if to be at all admitted; ſhould be reſerved for a maſterly Hand. In Points of Difference which affect not Eſſentials, Prudence, as well as Religion, directeth to ſweeten and reconcile Mens Spirits on both Sides; to win over, if it be poſſible, thoſe who are divided from us, by the ſoft Methods of Gentleneſs and Affection: And moſt ſkilful and happy is the Preacher, who can open ſuch Wounds with a Touch ſo delicate, as to aſſuage rather than enflame.

SUBJECTS of the ſecond Sort, Points of Morality, although of great Importance, require not the ſame Kind of Delicacy: They are not liable to the ſame Enquiries, have not been attacked with ſuch Violence, nor do they give like Offence to the Pride of impatient, and, in its own Conceit, all-ſufficient Reaſon. But you are to obſerve, that they have alſo their Inconveniencies.

THEY are the moſt *trite of all Subjects.* The Arguments they afford being drawn from common Senſe, are ſuch as muſt occur to many; may to all. Men in their own Minds anticipate what you are about to ſay; from whence they are apt to grow liſtleſs and fatigued. The only Remedy for ſuch Evils is, that you ſhould labour the more in giving Force, and Weight, and Power to all you utter; that you ſhould avoid Prolixity, common-place Repetitions, vague and general Reflexions.

FOR there is a wrong Method, very common, in treating of theſe Points, to which Perſons of Genius are liable; the Way of Eſſay-writing: That is, a Courſe of general Obſervations, neatly expreſſed, put together with Eaſe and Freedom. In which Way, Mr. *Addiſon* furniſhes excellent Models. This, however, is not well-ſuited to the Pulpit; which demands a ſeverer Form. You may open your Deſign with ſome ſuch Reflexions; but theſe, we expect, ſhall quickly lead us into your Subject; to which you are to confine yourſelf ſtrictly; to purſue it through its whole Extent; fit it to the

Lives, and preſs it cloſely upon the Conſciences of your Hearers. The great Art is, to be general, without wandering in lax, unſtriking Remarks; to go into Detail, without minuteneſs or trifling.

SPEAKERS of other Kinds, as in the Courts of Juſtice, and great Counſel of the Nation, have uſually Matters of leſs Dignity to diſcourſe upon; but their Arguments are often new. There are Laws, Facts, Evidences to be explained, ſtated, compared; which naturally raiſe Curioſity, and keep up Attention: Preachers have, as we obſerved, the Advantage of Subjects ſuperior in Weight, Beauty, and Excellence; but then all are beaten and exhauſted: And there is nothing within the Reach of human Art more difficult, than to beſtow upon what is common the Graces of Novelty. The wonderful Magnificence of Nature in its regular Courſe paſſeth unobſerved; every the leaſt Variation from this ſurprizeth and engageth. And it hath been well obſerved, that it is eaſier to riſe to Indifference in Preaching, than in Pleading; more difficult to arrive at Excellence.

WHEN you have thus fixed upon a Subject, your next Care ſhould be, to chuſe a proper *Text*. The Manner of chuſing a ſhort Paſſage of holy Scripture, and forming a Diſcourſe upon that, was introduced very late into the Church [*a*]; and is liable to much Inconve-

[*a*] Inſtances of it are found in ſome of the antient Fathers: but are very rare.

nience; it mightily cramps the Preacher, limiting him uſually to a Part of a Subject, ſeen in a particular Light. It confines him often to a Method ſtrained and unnatural: And frequently occaſions Prolixity. But ſince we now find this Manner univerſally eſtabliſhed, it ſhould be our Buſineſs, inſtead of enlarging on its Evils, to guard againſt them, and improve on its Advantages, for ſome it may poſſibly have; one acknowledged; being uſeful to prevent a vague undetermined Way of Declamation; for which Purpoſe it was probably at firſt introduced.

IT ſeemeth to be no uncommon Practice, after the Diſcourſe hath been compoſed, then to ſearch for a ſuitable Text; a Proceeding which cannot ſucceed well. For by this Means it cometh to paſs, that the Text is little more than a Lemma or Motto, as it were, to the Diſcourſe, bearing only a faint and diſtant Reſemblance. The Preacher appeareth to have little Regard to it. After the firſt ſetting out, he quickly loſeth Sight of it, and returneth to it no more; which is both improper and ungraceful. For the Diſcourſe ſhould be the Text unfolded, the Text ſhould be the Diſcourſe in Abſtract: They ſhould be as the Seed and Plant; which latter is the Seed drawn out by Nutriment, and organiſed in its juſt and full Dimenſions.

FROM the Text whatſoever you obſerve ſhould flow naturally, as from its Source; ſhould tend to illuſtrate, to confirm, its Senſe,

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or ſhould recommend Conſequences deduced from it; for we ſhould firſt form right Notions, and then make them the Foundation of right Practice.

FARTHER, Experience teaches, that whenever your Text is pronounced, every attentive Hearer immediately formeth to himſelf ſome general confuſed Notion of that which you ſeem prepared to diſcourſe upon: Inſtead of proceeding in which, if you carry him a quite different Road, you diſappoint him, and therefore for the moſt Part diſpleaſe.

AGAIN. Some Perſons delight in chuſing a very ſingular Text, that they may ſhew their own Art in the Uſe made of it, in extracting much from what appears barren. Others again ſelect one the moſt diſtant, and exhibit, as they think, ſurpriſing Skill in bending it to their Purpoſe. Not ſeldom ye may obſerve others to pick out a difficult Paſſage, and make pompous Oſtentation of Learning in clearing all Doubts, and unfolding its true Senſe: Or what is leſs juſtifiable, they chuſe out a known Text, yet give it a new Interpretation, and make this imagined Diſcovery the Ground-work of their ſubſequent Remarks. Many other Singularities of a like Sort one might enumerate; but it may ſuffice to have mentioned theſe, and to obſerve, once for all, that every Thing of this Sort, every Deviation from the plain Road of Cuſtom and common Senſe in this Article, bordering on Affectation, and ſpringing from, or juſtly ſuſpected of Vanity, ought to be avoided. The

Scipture aboundeth in Doctrines and Precepts expreſſed with Clearneſs and Strength: Chuſe out one the moſt appoſite, full, and of moderate Length, ſo as not to puzzle the Attention, or burthen the Memory of the Hearer: From hence, as the Fountain, let your Diſcourſe flow.

WHEN you have in this Manner determined on your Point, you ſhould above all Things carefully conſider it; revolve it often in your Mind, turn and return it, view it on every Side, in all Lights, in every Aſpect and Poſition, in its ſeveral Connexions, Reſemblances, Oppoſitions, Differences: Conſult alſo thoſe who have written well upon it, that you may have the fulleſt, moſt accurate Survey of it which is poſſible.

BUT in this laſt Article uſe ſome Caution: By reading you may furniſh yourſelf with Materials; but the forming of theſe, the Workmanſhip, muſt be your own: Wherefore, beware of following any other too cloſely; an Inconvenience apt to ſpring from Study; your Thoughts, inſtead of opening to themſelves a new Courſe, will flow in the Channel already opened. To prevent which, allow yourſelf, after the Peruſal of good Writers, a proper Interval, before you attempt to write; that you may, in the mean while, have forgotten the Form and Order of what you have read; that now, finding the Materials diſſolved and ſcattered, you may work them up according to your

your own Faculties, into a new Piece, of your own Compoſition and Contexture.

THUS you ſhould gather your Materials from all Parts, and make your Collection as copious as may be, becauſe out of theſe you are to ſelect the beſt and fitteſt; and Superfluity is neceſſary, that you may be able and willing to reject.

Do we not hear every Day, Diſcourſes flimſy, thin-ſpun, and Wire-drawn? The Cauſe of which is, that the Speakers ſet out upon ſcanty Materials, and not having Stuff enough to laſt out properly their Half-hour, are forced to make it up as they can, beating out into Surface what ſhould have gone into Solidity.

GLIDE not over, as the Manner too often is, and lightly ſkim a Subject; but endeavour to go to the Bottom, touch only upon what may be uſeful, but exhauſt that, and endeavour to leave your Hearers entirely ſatisfied. Some Perſons labouring to graſp great Extent, embrace nothing but Surface: Let it be your Care to go deeper, and contract your Compaſs.

AFTER having collected your Materials; your next Care is to range them in good Order. Method is an Article principally to be regarded, becauſe upon it chiefly depend the Clearneſs and Strength of what you deliver, of Conſequence, its Influence and Uſefulneſs: And [a] Foreigners

[a] See a very extraordinary Judgment in this Matter, attributed to Monſieur DAGUESSEAU, lately Chancellor of *France*, in the Preface of the 3d Tome of a Collection

who do Juſtice to the good Senſe and Underſtanding of the *Engliſh*, charge them with Defect herein; they have Abundance, but in Confuſion.

WHEN therefore you have ſelected out of the Maſs abovementioned the Thoughts fitteſt for your Purpoſe, you are to diſpoſe each in its proper Place, thus forming the Chain and Series of your Diſcourſe. You may know when this is rightly accompliſhed by this Trial: Can you leave out any Part: Can you tranſpoſe any without injuring the Whole? For whilſt this may be done, there is ſome Defect in the Diſpoſition; and you muſt not quit the Work, until it ſtand the Proof of this Eſſay! This Taſk claims your firſt Care: Afterwards, you may apply yourſelf to poliſh and adorn.

HEREIN you may look upon yourſelf as following the Example of a Painter, ſuppoſe of Hiſtory or Landſkip: He firſt lays his Deſign, fixeth upon the Figures moſt ſuitable to his Purpoſe, diſpoſeth them in the beſt Manner, ſketches them out rudely, traceth the Out-lines; which being done, he proceeds to work upon them, beſtoweth Subſtance and Colour; and laſtly, retouching all, addeth thoſe lively Graces which compleat and animate the Whole.

BUT before you proceed thus far, there is one Thing relative to Deſign, worthy of parti-

of Voyages, by Abbé PREVOST. His Words are theſe, *Voilà vos Anglois, diſoit il; avec de l'eſprit & du ſavoir, qu'on ne leur conteſte pas, ils n'ont jamais entendu la vraie forme d'un livre.*

cular

cular Obſervation: That every Diſcourſe ſhould have *one principal Subject*; the Explanation, Proof, and Enforcement whereof ſhould be the main Scope, to which all other Heads ſhould be ſubordinate; or rather they ſhould be only Branches or different Views of it, and all concur in the End to its Strength and Illuſtration.

THERE is no Work of Art, in which this Unity of Deſign is not eſſential to its Beauty and Perfection. Thus it is in Painting, where every Piece ſhould repreſent one Subject, and contain one principal Figure. The Violation of which Rule is allowed to be a Defect in the Maſterpiece of the greateſt Artiſt, the *Transfiguration*, which comprehends in one Piece, two diſtinct independent Actions; although it is at the ſame Time confeſt, that each of theſe ſingly conſidered, is admirable. The ſame Remark extends equally to Poeſy; and the *Hecuba* of *Euripides* is in like Manner defective, containing two diſtinct Actions, faulty thus joined, ſeparately very beautiful.

THE Rule is indeed founded in Nature. We can contemplate but one Object at once; this engageth our whole Attention; and although its ſeveral Appendages and Relations may pleaſe by adding an agreeable Variety, yet the Mind ſtill ſeeketh to dwell on this one, and the chief Object muſt predominate, muſt govern, and reign through the Whole.

HENCE we ſee how unſkilfully they act, who making Choice of a Text, containing a Recital of different Virtues or Vices, take their Diviſion

ſion from thence, and treat ſeparately of each. Thus they form, properly ſpeaking, not one Diſcourſe, but ſeveral tacked together, which bears a clumſy Appearance, and being confuſed, is burthenſome to the Memory. Beſides, multiplying Subjects, they talk ſuperficially of all.

THIS Error, where it is not the Effect of Lazineſs, ſprings from Barrenneſs of Invention; when one unable to write concerning one Point, ſo as to frame a Diſcourſe of proper or cuſtomary Length, tries to help this Poverty, by taking in a Multiplicity of Subjects.

INSTANCES hereof we ſee in the Comedies of *Terence*, who borrowing the Plots from *Menander*, hath formed each Play by crowding two of the *Greek* Poet, into one: And our modern Tragedies are uſually compoſed in the ſame Way; where the Poets wanting Genius, or Art, or Application, or partly perhaps in Compliance to the ill Judgment of a prejudiced Audience, inſtead of working up one important Fact into a compleat Drama, chooſe two or more independent Tranſactions; thus unſkilfully ſupplying in ill-joined Facts, Defect in Nature, Sentiment, and well-ſupported Character.

THE following may be a general Direction concerning Method in the Kind of Compoſitions now bofore us.

IF there be any Degree of Obſcurity in your Text, whether in the Expreſſion, or ariſing from its Connexion with other Parts, explain it.

DISTINGUISH

DISTINGUISH the ſeveral Particulars which are contained in it, and which are to form the ſeveral Heads.

NEXT prove the Truth of each.

AFTER, remove, if you think it neceſſary, Objections.

Laſtly, DEDUCE important (practical) Conſequences.

CONCERNING each of which I ſhall proceed to make ſome ſhort Remarks.

BUT before theſe, I ſhould take Notice, that it is uſual to place an *Exordium*, or Introduction: Which ſeems to be a convenient and reaſonable Cuſtom, becauſe it leadeth the Hearer gently and by eaſy Degrees into the Subject, the Entrance into which would otherwiſe be harſh and abrupt. This was the Practice of the antient Orators, except in ſome very rare Caſes of high Paſſion, or in Affairs of unforeſeen Hurry and Precipitation: Or, as *Milton* finely expreſſes it,

" As when of old ſome Orator renown'd
" In *Athens*, or free *Rome*, where Eloquence
" Flouriſh'd, ſince mute, to ſome great Cauſe ad-
" dreſs'd;
" Stood in himſelf collected.——
" Sometimes in Height began, as no Delay
" Of Preface brooking thro' his Zeal of Right:
" The Tempter all impaſſion'd thus began."

Of this latter vehement Kind is the firſt Oration againſt *Catiline*; and that of *Ajax* in *Ovid*.

BUT this, if to be ventured upon at all in the preſent Caſe, ſhould be very ſeldom. It hath been attempted by Perſons of good Talents, and

and their Succeſs, I think, not encouraging [*a*]. If indeed you begin with ardent Paſſion, how ſhall you keep it up? There is great Danger of the Flame ending in Smoke [*b*]. It is therefore fit to premiſe ſome few Words, that may beſpeak Attention, may conciliate Favour, or excite Curioſity. But Care ſhould be taken, that ſuch Introduction be ſhort; not far-fetched, nor pompous; not refined in Thought, nor affected in Diction; ſomething different from, yet nearly connected with the Text; ſuch as falleth without ſtraining, into your Deſign; ſuch as ſeemeth not to have been looked for, but to have offered itſelf.

IT is of mighty Importance that this Part ſhould be rightly executed, and it is that, in which there is moſt Danger of failing. The beſt Precept appears to be this: "When you "have formed your whole Plan, ſearch among "your Inferences for the moſt eaſy and natural "one: This will furniſh a good Introduction: "But take Care that it do not afterwards ap-"pear; at leaſt in the ſame Light."

AFTER this Preface, you go on in the next Place, to propoſe the ſeveral Articles, which you intend to make the Heads of your enſuing Diſcourſe. Concerning which Cuſtom, Opinions differ.

[*a*] Of this Kind is the 22d Sermon of Dr. *Atterbury*—On theſe Words, *Bleſſed is he who ſhall not be offended in me*; which beginneth thus,—"And can any Man be offended "in thee, bleſſed Jeſu, who haſt undertaken, and done, and "ſuffered ſo much? &c."

[*b*] Non fumum ex fulgore, ſed ex fumo dare lucem. Hor.

IN

In Oppoſition to it, ſome have affirmed, "That it gives a diſguſting Air of Dryneſs and "Formality, by preſenting to the Hearer be-"forehand, a View of the Entertainment "which is deſigned for him; which Anticipa-"tion taketh away from it the Charm of No-"velty, and blunteth the Edge of his Curioſity: "Whereas it would be much better to lead "him on by Degrees, and let the Subject un-"fold itſelf. Then would all be preſerved "new: And beſides, he would have the Plea-"ſure of diſcovering himſelf that Method, "which theſe Diviſions too officiouſly point out "to him. Accordingly it is in this Manner, that "the polite Antients have written; and if you "were to reduce a moral Treatiſe of *Tully* to "the faſhionable Form of diſtinct Heads, you "would greatly diminiſh its Elegance and "Beauty."

This Reaſoning, it is acknowledged, hath Force; and is in a great Meaſure juſt with Regard to Works, which are intended as were the Treatiſes of the Antients there cited, to be read in the Leiſure and Silence of the Cloſet: But doth it extend to thoſe which are pronounced only? A Reader may pauſe to conſider, may look back, may recollect, and if the Thread hath eſcaped, may uſe all Helps of Thought and Examination to recover it; none of which are in the Hearer's Power; but the Words once uttered if they be not imprinted on his Memory, or if they paſs too quick for his Apprehenſion, cannot be recalled. Such additional Helps there-

therefore as can be offered, to his Underſtanding and remembring what is ſaid, ought certainly to be ſupplied.

IT ſeems for this Reaſon to be a wiſe and uſefull Cuſtom, to lay before your Audience a ſuccinct Account of the principal Points, which you mean to ſpeak upon. This general Survey will excite their Curioſity: Each new Head you paſs on to will be a kind of Breathing-place, and ſerve to renew their Attention: And when the Whole is finiſhed, they will, by this Means, have a more diſtinct Remembrance of what you paſt through. When you are to conduct one through a ſtrange Country; by ſhewing to him a ſmall Chart of it, or a ſhort Deſcription of the chief Towns or remarkable Objects, he is to meet with, you would contribute to render his Journey more agreeable; he would behold them afterwards with more Pleaſure becauſe of this imperfect Glimpſe; and would have alſo the Satisfaction of knowing frequently, what Part of his intended Courſe he was in.

THIS Part of dividing your Subject properly is of great Moment. And of ſo nice and difficult a Nature is it, that Critics have obſerved among the many Diviſions in the Works of *Tully*, but one which they allow to be perfect, not liable to Objection [*c*]. This we may well

[*c*] The Diviſion in the Oration for *Muræna*: "The "whole Accuſation, O Judges, may be reduced to three "Heads. One conſiſts in Objections againſt his Life; "the ſecond relates to the Dignity of his Office; the "third includes the Corruption with which he is charged." This, ſaith *Eraſmus*, is perfectly clear; contains nothing account

account Hypercriticiſm and Exceſs of Delicacy. What ſeems moſt material to obſerve is:

"THAT the Heads of your Diſcourſe ſhould "ariſe eaſily from the Text. That they ſhould "be few, I ſuppoſe hardly exceeding four or "five at moſt. That each one ſhould be alto-"gether diſtinct from the others. And, if it "may be, each ſpring from the foregoing."

IT would not be difficult to produce many Inſtances from our own Writers of good Diviſions; but Examples in theſe Caſes ſuit ill with the Brevity of my Deſign. One however of more than ordinary Exactneſs I ſhall juſt mention. THE Text is this — *Judas, betrayeſt thou the Son of Man with a Kiſs?* The Preacher conſiders firſt the Fact; next makes ſome uſeful Obſervations upon it.—Upon the former Article, every Word in the Text ſaith he, tends to colour the Fact with a ſeveral Blackneſs. 1ſt. *Betrayeſt thou*, denoteth Malice. 2d. *Judas*, the Name prefixed pointing out the Betrayer, ſheweth Perfidiouſneſs. 3d. *Judas betrayeſt thou* THE SON OF MAN? implyeth Ingratitude. 4th. *Betrayeſt thou*, WITH A KISS? Charges him with Hypocriſy.—After which, he goes on to prove under the ſecond Head, that every voluntary Act of Sin in ſome Degree containeth all theſe. The Application concerneth every Man [*d*].

ſuperfluous; comprehends the whole Cauſe: Aud alſo is furniſhed by the Adverſary. *De arte concionandi*, lib. i.

[*d*] See Sermons by Dr. *Young*, vol. i.

As

As to the concealed Method before contended for, that, in which the ſeveral conſtituent Articles are not ſpecified, it is to be obſerved, that although you do not make Uſe of it in the Whole of your Sermon, yet you may, and ought in the ſeveral Parts thereof. For, as every Head hath its Method, ſo is it reſolvable into ſeveral Heads, which although you treat of in their exact Order, yet you are not to enumerate.

THUS may your Diſcourſe be ſaid to reſemble an Animal Body, in which the great Parts are at firſt Sight diſtinguiſhed; but the many leſſer Veſſels which ſupport and compoſe the greater, the Veins, Arteries, and Nerves, although equally diſtinct and eſſential to the Whole, are concealed from View, and appear only by Diſſection.

LECTURE the Twenty-firſt.

On the ſame Subject.

THE Proof or Reaſoning Part, which is the next in Order, you are to regard as the moſt important of all, and accordingly take Care to be moſt exact herein. I ſhall not repeat the Obſervations [*a*] formerly made on this Head, all which are applicable here; but ſome, not at all, or then ſlightly mentioned, as being peculiar to this Place, I ſhall now go on to lay before you.

IN this Part you never can be too clear; the only Caution is, in ſeeking Perſpicuity not to become prolix. For Shortneſs is here of eſpecial Uſe: It keeps up Attention by the quick Succeſſion of Ideas; it renders Argument more eaſy to the Memory; and alſo gives Strength to it. For in lengthening the Chain, you weaken it. Mathematicians, the great Maſters of Reaſon are ſenſible of this Truth; the moſt ſkilful among them ſtudy as much as they conveniently may, to abridge Demonſtrations: And herein it is, that the Analytic Method, in many Reſpects inferior, hath a conſiderable Advan-

[*a*] Lecture VIII. and IX.

tage over the Geometrical, being more conciſe.

A Fault before touched upon, and among Preachers even of Note, too common, is a Redundancy in this Article: The uſing of a Multitude of Arguments. Zeal for Truth is apt to miſlead a Speaker into thinking, that no Proofs ſhould be omitted; that he hath never ſaid enough while any Thing remains unſaid. As an Inſtance of this Exceſs, I believe one may cite the Works of Doctor *Barrow*; who having a ſtrong Faculty of Reaſon, together with a vaſt Compaſs of Learning, and a lively Imagination, abounds with excellent Arguments on every Subject: He exhauſts whatever he treateth of; you can add nothing: But ſuch Plenty often cauſeth Confuſion. If ſomewhat were retrenched the reſt would have more Vigour: You would ſee more diſtinctly, and comprehend more fully: For the Mind, like a Veſſel once full, if you pour in more, runs over and loſes: Or as the Poet well expreſſes it,

Omne ſupervacuum pleno de pectore manat.

BESIDES, in thus bringing together numerous Arguments, it is probable, that you will employ ſome that are weak, dubious, perhaps falſe; and Lord *Bacon* [*b*] juſtly obſerves, that one idle Reaſon weakeneth all the good which went before.

YOU ſhould chooſe few, clear, and ſtrong, and juſt; ſet theſe in the faireſt Light from Order and Expreſſion; drive them to a Point:

[*b*] Eſſays.

Thus

Thus ſhall their Force make ample Compenſation for the Want of Numbers. A ſkilful General preferreth few, well-diſciplined Troops to a raw unpractiſed Multitude, whoſe Number makes them unwieldy and unactive, a Crowd rather than an Army.

A Preacher after declaring that he hath demonſtrated a Point, yet goes on to new Proofs: But why? At any Rate, I ſhall not liſten; for if he hath performed what he ſays, what Need of more? What can be added to Demonſtration? If he hath not; how ſhall I believe him now? Or, already deceived, expect better?

A ſecond Fault, not leſs common nor leſs hurtful is this. Perſons who write in theſe Days complain, that they have come into the World too late; that there remain to them Gleanings only, to gather up, in the Harveſt of Letters: They have been prevented in all Subjects; and if they would not, as too often is the Caſe, teize with endleſs Repetition, they find themſelves compelled to leave the beaten Road. Hence their Ambition is, on all Occaſions, to ſay, not that which is juſt, but new; which, in Morals, muſt needs be oftentimes falſe.

To this Cauſe we may attribute the extraordinary Doctrines, of which modern Times have been ſo wonderfully and unhappily fruitful.

Such is the fancied Conſpiracy between Divines and Atheiſts, with which the Imagination of a late Writer ſeems to have been as much haunted, as was that of *Don Quixot* by his Necromancers. Hence the chimerical Suppoſition,

ſition, that becauſe Reaſon in its higheſt Degree of Perfection may diſcover a Man's whole Duty, therefore in all Caſes and under all Diſadvantages, it may. And the contrary Extreme to this; that all moral Knowledge undiſcoverable otherwiſe, flows immediately from Revelation. Hence the Aſſertion, that the proper Trial of Truth is by Ridicule. And the Attempt to prove, that the Writings of *Moſes* are divinely inſpired, from this ſingle Conſideration, that he hath not made mention of a future State.

SOME of theſe are advanced with an ill Deſign; others by pious Men, and intended well: I take Notice of both Sorts, that we may be the more on our Guard; for all Errors, thoſe flowing from the beſt Cauſes, may be dangerous: And it is by theſe Means, this Study of Novelty, that moſt of the Well-meaning at leaſt, are betrayed into them.

BUT if, in all Caſes they are hurtful, they are alſo moſt abſurd in Sermons; which are deſigned for Practice, not Speculation; to make Men good Livers, not acute Diſputants. I remember to have heard more than once from the Pulpit, the moſt ſubtle Conjectures concerning the Nature of the Soul, its Subſiſtence and Actions in a ſeparate State, explained, as the Preacher called it, to a drowzy, or aſtoniſhed, aſſuredly fatigued Audience, I know not whether more unintelligibly, or preſumptuouſly. I remember to have heard in the ſame Manner, Attempts to reconcile the Fore-knowledge of God with the Liberty of Man. The moſt

moſt ſacred Myſteries of the Chriſtian Faith, the Motives and Counſels of the Almighty, I have known likewiſe examined into with the ſame Temerity. Sometimes a plain reaſonable Audience is entertained with new Diſcoveries in the *Old Teſtament*, deduced from a profound Skill in the *Hebrew* Tongue: Or, again, is edified with Attempts to revive the long dormant Notion of a Millennium.

I SPEAK not at preſent concerning the Truth of theſe Matters, nor concerning the Propriety or Expediency of diſcuſſing ſuch in general: But certainly they ought not to be diſcuſſed on theſe Occaſions; this is not their Place. On the contrary, retain you always in View the only End of preaching, the reforming the Lives of Men, the making them *wiſe unto Salvation*: You then cannot go wrong. Uſeful Points explained, recommended with Strength of Reaſon and Sincerity, make up the Whole; do this, and you need not apprehend that you ſhall not be liſtened to; good Arguments well handled are always ſufficiently new.

INGENIOUS Men are liable to a third Error. From a Manner of reading and thinking deeply, they fix in themſelves ſo ſtrong an Habit, that on all, on the ſimpleſt Occaſions, they are apt to run into this their accuſtomed Way. Are they to recommend a Branch of moral Duty, as Juſtice or Temperance? They raiſe upon it Speculations, which a plain Man cannot rightly underſtand: They are for ever running back to the Foundation, drawing Proofs from the eternal

Difference of Things, from the Love of Truth, univerſal Benevolence, or a ſuppoſed moral Taſte: Which Principles, whether wrong or rightly fixed upon, is not now the Queſtion; but undoubtedly, here they are altogether miſplaced; and a Phyſician called upon for Advice, might as properly undertake to preſerve or recover Health, by entertaining his Patient with a learned Diſſertation of Anatomy, the animal Oeconomy, or Nature and Operation of Medicines.

FEW, if any there are, who ſeriouſly doubt whether they ought to be temperate and juſt; But wherein conſiſt theſe Duties; what Advantages they lead to; how we may be induced to practiſe them; what Motives there are to encourage, what Precepts to direct, what Temptations to avoid:—Theſe are Articles intelligible and uſeful, not involved with Subtilties, and affecting all Mankind.

THE Writings of a very learned [*c*] Prelate ſeem liable to this Objection. In Diſcourſes, wherein he profeſſedly deduceth the Obligation to Virtue, from conſidering the Frame of human Nature, compoſed with ſtrong and maſterly Reaſoning, yet as Sermons, in my Apprehenſion, not unexceptionable, allow to him, if you pleaſe, this Manner; at leaſt, he hath excelled in them ſo much, that even in blaming, we cannot but admire. What I would remark is, that on other Subjects, where this Nicety of

[*c*] Dr. *Butler*, Biſhop of *Durham*.

Diſ-

Diſquiſition is not neceſſary, he, notwithſtanding, uſeth the ſame.

Doth he treat of Compaſſion? Its Nature, Origine, the Texture, as it were, of the Soul is here analyzed with refined Sagacity. If he is to warn you againſt Self-deceit, he leads you into the inmoſt Receſſes of the Heart; with much good Senſe; but who can follow? So it is in treating of Reſentment; even in explaining the moſt obvious of all practical Duties, the Love of our Neighbour. It is indeed a reigning Character. And however valuable the Works of this good and learned Man are, for this I do with Pleaſure acknowledge, yet, conſidered as delivered from the Pulpit, they are herein faulty. And I mention this Defect, the rather, as I have obſerved Men of Senſe to have been led often aſtray by an Imitation of him; and in Truth ſuch only can imitate him.

Hence the Faults of eminent Writers, however unwilling we are to cenſure ſuch, ought chiefly to be remarked in Lectures of this Kind, not only as the Merit of the cenſured makes the Example more ſtriking, but becauſe their Faults are more likely to infect others, the Genius which excuſeth their Errors, rendering them more dangerous: And this, I hope, will plead my Apology, if I ſometimes blame where I moſt honour.

The Sum is; We ſhould in preaching on moral, as well as religious, Points, avoid whatever Things are nice, difficult, ſubtile: They puzzle without inſtructing, they confound without con-

vincing; and with regard to the Bulk of Mankind, in this Caſe moſt to be regarded, are altogether uſeleſs.

THIS leads to a farther Obſervation:—You ſhould as much as poſſible, adapt yourſelf to the Capacities of your Audience. It may be a *learned* one; a *mixed*, or an *illiterate*.

BEFORE one of the firſt Kind, you are more at Liberty in the Point mentioned; but the Caſe occurs ſo rarely, that it is ſcarcely worth While to make an Exception for it.

BEFORE the ſecond, you may be allowed to argue with Cloſeneſs; to a certain Degree of Length; perhaps not altogether without Subtilty; becauſe you may ſuppoſe that very many of your Hearers ſhall comprehend you ſo far; and I will not ſay, but that in a *mixed* Audience, it may be reaſonable to indulge ſomewhat to the pleaſing of one Part, where due Care is taken of inſtructing the other.

BUT in the laſt Caſe, which is vaſtly the moſt frequent, every Thing of this Sort, all nice, curious, and complicated Reaſonings ſhould be laid aſide; Arguments ſhould be uſed, that are plain, conſiſting of few Steps, drawn from Authority, common Senſe, and Experience.

AND of the three, this laſt, although leaſt prized, is, I believe, the hardeſt to execute very well. To be perfectly clear; yet never tedious, unadorned; yet never inſipid, cloſe in Reaſoning; yet never obſcure, is no ſmall Taſk: The true Value of which Simplicity is little underſtood or attended to by the Generality, who think

think that any Thing, however careleſly written, may be ſufficient for an unlearned Crowd; an Imagination as groundleſs, as it is preſumptuous. For there is a Fund of natural Reaſon in the Breaſts of the Illiterate, which enables them, ſo far as their Knowledge extends, to judge rightly. And it may be obſerved in Favour of ſuch, that a fine Diſcourſe which ſhall pleaſe a learned Hearer, and pleaſeth uſually the more, becauſe it is addreſſed to him excluſively, is indeed loſt as to theſe; yet a plain one ſuited to theſe, is, and deſerves to be, approved by the moſt learned Hearer: Good Senſe is for all Ranks and Underſtandings.

But here is a Difficulty which lies in the Way; "How can one be ſuppoſed to vary "the Form and Tenor of his Diſcourſes ac- "cording to the Diverſities of his Audience? "This is not poſſible."

For which Reaſon the following ſeems to be good Advice. Form them originally in ſuch Manner, as to be capable of being adapted by ſmall Changes to every Kind of Audience: The Way to accompliſh which is, by bringing them as near as may be to the amiable Simplicity beforementioned, which is ſuited to the Liking of all Ranks.

This I acknowledge is by no Means eaſy: Some happy Diſpoſitions indeed there are, who fall into it naturally, but uſually it is the Fruit of ſerious Reflexion and long Experience: It coſts a Man of quick Parts and extenſive Knowledge, much Pain and Self-denial to reject every Thing

Thing curious, and fine, and acute, which his Faculties and Erudition offer to him, and confine himſelf within the Limits of common Senſe. But after all, the principal Difficulty herein is not from Nature, but our own Fault, from wrong Paſſions, Ambition, Intereſt, or Love of Praiſe. "Preach not for Preferment "or Fame, but for God and Virtue: If your "Genius admits it, you will then be conciſe, "nervous, and plain."

THIS Quality it is, which, in my Opinion, diſtinguiſheth *Tillotſon* as a Preacher. *Barrow* is more copious; *Clarke* more learned; *Atterbury* more neat; *Sherlock* more new, more conciſe, more ingenious: But it ſeems, that none have preſerved together with ſuch a Thread of juſt clear Reaſoning, properly enlivened, ſo much pure unaffected Simplicity. His Language is that of Sincerity and good Underſtanding, ſo flowing and eaſy, that it is not until after examining and reflecting, that you diſcover it to be the Production of fine Genius: Which is perhaps the Cauſe, that his Works are now leſs read by the Laity, and, as I think, leſs imitated by the Clergy, than they formerly were.

BESIDES theſe Proofs, drawn from Reaſon, which we have hitherto treated of, others there are, taken from holy Scripture, which carrying with them the Weight of Divine Authority, are of the greateſt Efficacy; upon which alſo there are ſome Remarks fit to be attended to.

INSTEAD

INSTEAD of crowding in a great Number, oftentimes the Caſe, you ſhould chooſe ſuch Paſſages as are expreſs to your Point.

CHOOSE ſuch, as in the original Intention of the ſacred Writer were meant in the Senſe wherein you apply them: For you may have obſerved, that Words are often cited as Authority, which yet compared with the Context have originally a very different Meaning.

NEITHER ought you to prove any Aſſertion by difficult and doubtful Paſſages, when you may do it by ſuch as are plain: Yet this is no uncommon Practice; and beſides other Inconveniences to which it is ſubject, hath alſo the Appearance of Oſtentation.

IT ſeems, that Doctor *Clarke* although undoubtedly not from this laſt mentioned Motive, hath exceeded herein. He goes out of his Way ſometimes for a Page or two together, in explaining difficult Parts of holy Scripture, although not neceſſary to the Proof of his Doctrine, and ſometimes ſcarcely, if at all connected with his Text.

"BUT his Reader is thereby uſefully in-"ſtructed." I do not deny it; and, if I were to conſult my own Liking, I will add, if you pleaſe, Advantage, I would not have them fewer; but we ſpeak now of Propriety, of what is in itſelf fit, not what is recommended by extraordinary Talents; and that appears not to be the Place for ſuch *Inſtruction*. The Doctor acts here the Part of a very good Annotator, but not that of a Preacher. Why not write a Comment

ment for this Purpoſe? Why Sermons? It is true, his Genius, as well as Reading, led him this Way, as he was very learned, ſagacious, and happy in ſuch Interpretation; but here he ſhould have reſiſted and confined his Genius. The Remark, at leaſt, may be ſo far uſeful, in warning thoſe not to follow his Manner, who want his Genius.

IT is not unuſual, beſide Quotations, to interweave with your own, Expreſſions of holy Scripture, which gives to Style an Air of Gravity and Dignity: Wherein however a Mean ſhould be preſerved. You ſhould not appear to ſeek after ſuch. Nor make the Mixture too frequent. Nor alter often the Contexture of the Scripture by breaking it and intermingling indiſcriminately your own, which is not enough reſpectful: Neither uſe it on ſlight Occaſions. Leaſt of all, ſhould you introduce theſe Paſſages, in Order to give them a new Application or Turn, containing Livelineſs and Wit.

HEATHEN Antiquity likewiſe furniſhes both Examples and Arguments of much Strength and Weight in the Cauſe of Virtue: But theſe ſhould be at all Times uſed ſparingly; before a popular Audience, ſcarcely ever: Becauſe, they have an Air of Erudition, there miſplaced: Becauſe, on ſuch Occaſions our Thoughts are turned to a much higher Hiſtory and Authority: And becauſe, they are not neceſſary; Reaſon and Scripture want not ſuch Aid.

To conclude this Head. It is fit for the moſt Part, in a Courſe of long Reaſoning, and conſiſt-

conſiſting of many Branches, at the End of each Head, or rather when the Whole is ended, to give a ſummary or ſhort Recapitulation of all; which, ſhewing at once the Subſtance of the whole Series of Argument, will both preſent a more diſtinct View of it, and will impreſs it more deeply on the Memory: And ſuch Recapitulation may not improperly be uſed to cloſe the Diſcourſe.

But the more cuſtomary, and generally ſpeaking, a much better Way of concluding, is that, we have before laid down; with an Application to your Hearers by Way of Inferences; for this is the laſt Article comprized under Method, which I undertook to ſpeak upon.

In the Choice of theſe, as in them chiefly conſiſts the Utility and main End of the whole Diſcourſe, great Care ſhould be employed. The chief Cautions which occur to my Thoughts are the following:

Firſt, Confine not yourſelf to very general Inferences. There is not any Text, from which you may not draw Inferences relative to our general Duty, or to almoſt any Branch of it, that you pleaſe; but this is unſkilful and unpleaſing.

Choose out ſuch only, or principally, as are peculiar to your Text, and ſpring from it in the Light wherein you have conſidered it: They ſhould follow, and not be dragged after; ſhould be ſuch, as every Man, when he hath heard them, imagines that he would himſelf have thought

thought of. Thus you ſhall preſerve Unity, and make your whole Work entire and of one Piece; which Union, beſide its agreeable Impreſſion on the Mind, will give Strength to every Part.

FURTHER, Take Care, that the ſame Inference do not appear in different Places; that the Beginning, or what was uſed in the reaſoning Part, or had occurred as an incidental Obſervation, be not here brought again into View; which offends by the Want of Method, and by Repetition: Or, if ſometimes that be allowable, you muſt ſet it in a new Light, or ſhew it to be worthy of this ſecond Examination from its extraordinary Moment.

INFERENCES ſhould be ſo diſpoſed, that they may grow upon the Hearer; that each may be of more Weight than the preceding, and the moſt ſtriking be placed laſt. The ſame I would have underſtood of their Extent; the more general ſhould lead, the particular follow, ending with that which is cloſeſt, and comes home to each Man's own Breaſt.

THEIR Order likewiſe ſhould be ſuch, that each may bring in naturally the following; which will render them more clear to the Underſtanding, and eaſier to the Memory.

REMARK eſpecially, that although Reaſon hath Place in every Part, yet theſe Inferences are moſt properly the Seat of Paſſion. You have convinced and taught; here you are to incline, to perſuade.

AN

An eminent Perſon [c] ſeems to have been defective in this Part. His Inferences right in Matter, juſt in Senſe, clear in Reaſon, are yet cold: They leave the Hearers Mind indifferent, unenlivened.

Your Inferences grounded in Truth and good Senſe, ſhould, if poſſible, be highly moving; your Thoughts and Words ſhould be Darts, as it were, of Flame, to pierce, to kindle, and remain fixed in the Hearts of your Hearers.

This laſt Conſideration leads to a new Article in the Compoſition of a Sermon, very worthy of Conſideration; the Addreſs to the *Paſſions*. Concerning which Subject, before pretty largely treated of, there remain ſome Things untouched, and belonging more eſpecially to this Kind of Writing, which I ſhall mention with all convenient Brevity.

It is allowed, that a Preacher ſhould be able to move the Paſſions: But the Attempt is delicate; if he miſcarry, it is greatly prejudicial; he then becomes diſguſting, not ſeldom ridiculous. "What therefore ſhall I do? Shall I give up "as deſperate, the only Way whereby one can "greatly excel? Or ſhall I run ſo great a Riſk "of Contempt?"

In Anſwer, the beſt Advice I can think of is the following: Conſider well, have you a Genius turned to this Pathetic? If not; by no Means attempt it; for you never can ſucceed well; Precept, Labour, Study, all are vain.

[c] Dr. *Clarke*.

"But

"BUT how ſhall I know my own Genius?
"Nothing is more hard. Men misjudge there-
"in every Day."

IT is true: And the following Rules may, I think, be of Uſe.

RECOLLECT if you can, in the Eſſays of your younger Years, which is the Courſe you have taken: For at that Time Genius, leſs altered by Imitation or Art, diſplayeth its innate Bent, and Impulſe.

OBSERVE afterwards. In thinking of any Subject, what is the Path into which your firſt Thoughts hurry you, before Reflection checks their Career? This ſpontaneous Wandering ſheweth the Direction of Nature.

AGAIN, Which are the Studies you are moſt inclined to? Do you lean towards Mathematics, or Metaphyſics, or Works of Fancy; and in the mixed, which Part draws you moſt powerfully? In the Writings of others, what is it which pleaſeth you moſt at firſt View? This Inclination, this Preference ſpeaks the Voice of Genius.

SUPPOSE that each of theſe Marks fail, that all taken together may; I believe you may ſtill judge ſecurely, if to them you add theſe others.

REFLECT, wherein do you make the eaſieſt and quickeſt Progreſs. Every regular Diſcourſe conſiſteth of ſeveral Kinds; it would be abſurd to make one wholly up of Pathetic: Now, which of theſe ſeveral Kinds do you fall into moſt readily, and advance in moſt ſwiftly?

IF

If your Genius be truly pathetic, you will indeed take Care of the plain and argumentative Parts, becauſe they are neceſſary to your Deſign, and to the Succeſs of the Whole; but you will not find in them the ſame Facility, or Delight, as in the others: You will go through them, like a Traveller in a rugged Road, with Diſcretion and Caution; whereas you come to the other as fair champain Ground, which you fly over with Pleaſure and Rapidity.

And laſtly, to make this Characteriſtic compleat, take in the *Succeſs* alſo.

Every Perſon may be ſure of diſcovering this by the Help of reaſonable Attention, without Imputation of Lightneſs or curious Anxiety; eſpecially in the Point before us. Public Miſcarriage herein, affords too great Triumph to a revengeful or ſatirical Perſon, to be long paſt over in Silence. As you find the Event, regulate your Conduct,

For, if in all Caſes, as we before obſerved, Men ought to be cautious of attempting the Pathetic, ſurely in this, we ought to be more eſpecially ſo; becauſe the more important the Subject, the more ſerious the Deſign and Argument, the plainer ſhould be the Manner, the more remote from all Appearance of Skill, or Suſpicion of Seduction.

So much for the general Attempt to addreſs the Paſſions: Particular Obſervations are theſe.

Occasions often occur in every Part of your Diſcourſe, in the Explanatory, in the Argumentative, where the Pathetic may be proper:

But in thoſe Places, it ought to be merely a Stroke, a Flaſh, rapid and inſtantly diſappearing. Inſiſt upon, lengthen ſuch Paſſages: You ſoon offend, or fatigue.

THE Situation moſt fit for, I may ſay, peculiar to this Kind, is the *Application*. Here it is, that you are to unfurl all the Sails, or to raiſe the Metaphor, that you are to pour forth the whole Storm of your Eloquence; to move, to exhort, to comfort, to terrify, to inflame, to melt. Your Thoughts, your Language, your Voice, your whole Form ſhould be animated. You cannot be too ſoft, too inſinuating, too rapid, too various, too ſublime. Among others, we ſee two Cauſes, why this (the Application) ſhould be the peculiar Seat of the Pathetic.

ONE is, that before Conviction, every Avenue through which Paſſion might reach the Mind is ſhut up, or guarded, and nothing from that Quarter admitted without careful Examination. Convince your Hearer: — Suſpicion ceaſeth; you obtain Credit with him; he conſidereth you as a fair and ſafe Guide; thus openeth out his Paſſions to your Call; nay, conſpireth with you, and induſtriouſly aſſiſteth you in your Deſign of moving them. And becauſe the Exertion of Paſſion is in the Act itſelf, from our original Conſtitution, pleaſing, he aſſiſteth herein the more willingly, as he is now ſecure, that he may exert it ſafely. Before, you wrought againſt the Stream with much Labour and little Progreſs; here the Current ſets with you, and you glide down eaſily and ſwiftly.

ANOTHER

ANOTHER Cauſe is, that Impreſſions made on the Paſſions are the ſtrongeſt, and moſt ſenſibly felt by all Men; whence it is prudent as in this Caſe, to leave them laſt in the Mind. A Man convinced by Argument believeth, acquieſceth; and often thinks no more of the Matter: Intereſt his Paſſions warmly, the Images remain, will be, for a long Time at leaſt, eaſily revived, and for ever returning. [d] *Did not our Hearts burn within us while he talked with us*, is the Character given of his Eloquence, who *ſpake as never Man ſpake*.

IT is true, wiſe States [e] prohibited by expreſs Laws, Pleaders to direct their Diſcourſe to the Paſſions of the Judges: But the Caſe of Preachers is very different. A Judge cannot intereſt himſelf in the Cauſe of the Parties without Injuſtice; to engage his Paſſions is therefore to ſeduce him: But in the Duty of a Chriſtian, religious and moral, his moſt precious Intereſts are directly concerned; ſo that to judge of them rightly, his Paſſions muſt be, ought to be ſtrongly engaged.

THE beſt Advice on this Head which we would do well conſtantly to follow, is this.—Raiſe your Imagination by a lively Portraiture of all the Circumſtances, thoſe in which you write, and thoſe in which you ſhall pronounce what is written: The Dignity of the Subject, Excellence of the Deſign, Zeal becoming of your Office, Good that may be wrought, the

[d] St. *Luke* xxiv. 33. [e] *Egypt* and *Athens*.

Place, the Occaſion, the Audience, the Stillneſs, the Attention, ſuppoſe all preſent at the Inſtant:—This will awaken every Spark of Genius within you; your Thoughts will be warmed, they will flow in Expreſſions, ſtrong, lively, glowing; you will have Fire, Force, Dignity.

A PREACHER ſhould further note on this Occaſion, that the Effects of the Pathetic vary together with the Audience, and ſhould take his Meaſures accordingly.

THE Paſſions are more eaſily excited in the young than in the old; in Women, as being of a Frame more delicate, than in Men; in the Poor and Diſtreſt, than in the Rich and Fortunate, for Proſperity hardeneth the Heart: In the Illiterate, than in the Learned, becauſe more prone to admire; and, for the ſame Reaſon, in thoſe who have lived privately, than in Men of large Experience and much converſant with Affairs.

FURTHER, Fear is the moſt powerful of our Paſſions. Its Impreſſions are the moſt ſudden, ſink the deepeſt, remain the longeſt. This mighty Engine therefore you ſhould not fail to employ in the Cauſe of Religion; notwithſtanding the viſionary Notions of Perfection and Diſintereſt, with which ſome have endeavoured to flatter Mankind, in Contradiction to univerſal common Experience. You ſhould ſeek, not only to win Men to Virtue by Repreſentations of its amiable Nature, but deter them from Vice, by juſt Pictures of its Deformity; and eſpecially, of its dreadful Conſequences; and diſplay before

fore the Eyes of the Sinner, in as ſtrong Colours the unſpeakable Terrors, as the tender Mercies of the Almighty Judge: Which I the rather mention, becauſe in this poliſhed Age, I think, there are not wanting, Inſtances of that falſe and dangerous Delicacy, well deſcribed by the Poet,

To Reſt the Cuſhion and ſoft Dean invite,
Who never mentions Hell to Ears polite.
POPE.

INFERENCES we have ſaid form the beſt Kind of Concluſion: But here one Thing ſhould be adverted to, "The Time of concluding." Have you not obſerved many, in the Midſt of Argument or warm Exhortation, ſurprize their Audienceat once with a ſudden unexpected Ending?—But every Thing abrupt is ungraceful.

OTHERS there are, who fall into an oppoſite and worſe Extreme; who know not how to have done; who ſeem never to think that they have ſaid enough: But when the Length of the Time, when their own Matter and Manner promiſe the End to be at Hand, when their Hearers expect it, add yet more, go round and round, and continue hovering about a Point, teizing by this Diſappointment and fatiguing the Congregation. This ill Habit, whether proceeding from Zeal or wrong Judgment, omit no Pains to avoid, or correct.

LEARN to diſtinguiſh the preciſe Time of concluding; that is, "When you have executed "the Scheme at firſt laid down; when you "have nothing new to ſay; nothing of more

" Weight and Force than what hath been ſaid;
" when you have brought your Argument to a
" Point; while the Impreſſion is ſtrong and ſtill
" warm in the Hearer's Mind."

FOR this Reaſon it ſeems not an adviſeable Cuſtom, to make ſeveral Sermons on the ſame Text. In which Way, each one loſeth of its Beauty and Uſefulneſs. Of its Beauty, becauſe there is no Point from whence you can have at once a View of the Whole, and ſo judge of the Proportions. Of its Uſefulneſs, becauſe the former Parts leave the Inſtruction imperfect; the others bring it late, to a faint and now confuſed Memory.

ABUNDANCE of Matter is alledged as a Reaſon: A good one, where real; but you may for the moſt Part either take a narrower Compaſs; or abridge Words, and by condenſing, ſtrengthen Senſe. I dare not, however, condemn a Cuſtom juſtified by great Authorities: And ſhall only remark; " That it is much fitter for a Reader
" than Hearer: That it ſhould be uſed ſeldom:
" And not extended beyond two Diſcourſes."

UNDER the Heads of Proofs and Inferences, we have remarked what ſeems moſt material in the Preacher's Addreſs to Reaſon and Paſſion: It is further uſeful, ſometimes neceſſary, to relieve and mitigate the Severity of Reaſon and Vehemence of Paſſion, by Strokes of Imagination: But, in Works of this very grave Caſt, theſe ſhould be uſed ſparingly and with Diſcretion. Such Licences are and may be indulged to young Perſons, in whom ſome Degree of

Luxuriancy

Luxuriancy is to be wiſhed for; that old Age may have ſomewhat to lop and prune away, without Injury to the Stock: But theſe ill agree with riper Years, and more ſerious Character. A good Rule ſeems to be this, borrowed from a Work ſerious in its Kind.

In Tragedy, ſay the Critics, every Incident, every Speech, one may almoſt add, every Line ſhould have a Reſpect to the main Deſign, ſhould contribute to the Cataſtrophè. It is an Imperfection ever to let the Plot ſtand ſtill, to leave the Stage empty, much more to go out of the Way. In like Manner, having fixed exactly the Plan and Series of your Diſcourſe, examine every Period; doth it go on in the ſame Line? Doth it lead your Hearer nearer to the Concluſion? Do your Images throw in Light to direct, illuſtrate, prove? Or do they merely entertain? If this latter be the Caſe, reject, cut them off as ſuperfluous. Admit nothing idle, howſoever pleaſing or pretty it may appear. Obſerving this Rule ſteddily, you ſhall not much tranſgreſs in the Uſe of Imagination; your Ornaments will be chaſt and manly.

LECTURE the Tweny-ſecond.

On the ſame Subject.

WE have now taken a particular View of the chief Qualifications requiſite in a Preacher. We have led him through the Compoſition of his Sermon; have choſen his Text; fixed on his Manner of collecting Materials; of ſetting out; of reſolving the whole into Heads. We have conſidered him as addreſſing himſelf to Reaſon in his Proofs; to Paſſion in the Inferences; or to Imagination by intermingling decent Ornament. Nothing now remaineth but to make ſome Reflexions on the outward Part, that which is directed to Senſe, on Style and Pronunciation.

OF the former I have little to add. If the Sentiments be ſuch as have been deſcribed, they will quickly form to themſelves a ſuitable Style, clear, eaſy, and unaffected; preſerving throughout a certain Air of Seriouſneſs and Sincerity, of Plainneſs and Probity.

WHAT hath been remarked as the principal Excellence of hiſtorical Style, may be applied here

here with yet ſtricter Propriety: Which, ſaith one, ſhould be like Oil, itſelf deſtitute of Scent and Taſte, yet beſtowing an agreeable Flavour and reliſh to other Things. It ſhould appear to have no other Uſe, but to ſhew and communicate the Thought it preſents, itſelf in the mean Time unnoticed; like pure Cryſtal, which exhibiteth external Objects with ſuch perfect Tranſparency, that it eſcapeth the Eye, and nothing ſeems interpoſed.

HENCE on the one Side, the Florid and Swelling, ſet out with hard Words and pompous Phraſes, or encumbered with a Load of ſuperfluous Epithets, or rattling through the tedious Concatenation of ſonorous Parentheſes, or twining through the unmeaning Circuit of long, languid, polite Phraſeology, ought carefully to be avoided. On the other hand, an aiming at the Familiar, the deſcending into minute Details, a Deſire of being particular and exact, the Painting of domeſtic Oeconomy, or private Life in their ſmalleſt Circumſtances, have betrayed many good well-meaning Men into Notions and Expreſſions, groſs and low, mean or unſeemly, have rendered offenſive or ridiculous.

FIGURES ſhould be uſed moderately. They are too artificial, and hurt Clearneſs. Hyperbolès and feigning of Perſons leaſt of all: They have the Air of, uſually approach too much to, Fiction. Apoſtrophe's break the Attention, if frequent; diſpleaſe, as turning away from, and for the Time forgetting as it were, the Audience. All Study of Harmony alſo, Sentences

tences ballanced in Oppoſitions, rounded Periods, meaſured Cadence: As again, broken rugged Conciſeneſs, frequent Interrogation, harſh Tranſpoſitions, obſolete or unuſual Conſtructions; all new Terms, whether Abuſes of the Vulgar, or coined in the fruitful Mint of Vanity and conceited innovating Mode, are Faults diligently to be guarded againſt; as deſtructive of that natural Simplicity, which is the Perfection of this Kind of Writing.

BUT, it is now Time, that I ſhould proceed to the laſt Article PRONUNCIATION. Concerning which, the living Voice, the Counſel of a judicious Friend, or Inſtructions of a Teacher will be of much more Uſe, than Volumes of Precepts, written in a Cloſet. Theſe can no more lead to Perfection herein, than the ſtudying the moſt exact Theory of Muſic, can alone, enable a Reader to play well upon an Inſtrument, whereto long Application and Practice are requiſite. In like Manner, good Pronunciation muſt be the Effect of frequent Trials, of Diſcipline, and long Experience. Precepts may perfect the Judgment, but help little the performing Power; make Critics, not Speakers. However, that nothing, ſo far as I can, may be wanting to my Subject, I will not altogether omit this important Article.

IT comprehends two Parts, Pronunciation ſtrictly ſo named, or Speaking; and Action, or Geſture. I will ſay ſomewhat of each.

IN the former, two Things are to be conſidered, the Voice, and the Management of it.

The

The firſt, is the Gift of Nature; and is to be wiſhed for clear, full, and harmonious; and where it fails in theſe, ſuch Defects may, to a certain Degree, be remedied, or helped by Care and Exerciſe,

THE Management of it, as being in our own Power, deſerves to be weighed more exactly. In which Point I go on to lay before you a Courſe of Obſervation, that I have often thought may be uſeful; may, at leaſt aſſiſt, a young Perſon to ſet out rightly, and put him in the Way of Improvement.

EVERY Art hath its Origine in Nature, is founded therein; and hath been gradually improved by an Imitation of it. A Collection of Obſervations, made by judicious and experienced Perſons on the Procedure and Operations of Nature, cleared from all Abuſes and Perverſions, form the Rules of each Art.

HENCE the right Method of knowing the true Point of Perfection in any Art, is by tracing it back to its firſt Element, that *Nature*, wherein it is grounded; from thence returning, by purſuing it upward to its higheſt Limit, you will ſee its Connexion with the Original, in every Step, until it arrive at its Height; by which Means, you will clearly diſtinguiſh what is genuine from all Corruptions, foreign Infuſions, and Mixtures of Conceit, Prejudice, or Ignorance. Apply this for Example to the Point before us.

WOULD you determine what is the propereſt Manner of pronouncing a Sermon? Carry your

Enquiry

Enquiry down to Nature in her ſimpleſt Form. See what Inſtructions ſhe affordeth when beheld in this Light: Follow her from thence up to that Point of Art, whither you would arrive: You will by this Mean, find a Criterion whereby to fix your Judgment in the Article required.

THUS caſt your Eye upon the ſimpleſt Form of Speech, upon two Perſons converſing on a Point indifferent: Here every Thing is familiar, eaſy, and compoſed.

IMAGINE a Subject of Debate ſtarted: The Voice is inſtantly raiſed; the Words are uttered with more Emphaſis, and follow each other with more Swiftneſs, encreaſing herein as the Diſpute grows warm; and the Dialogue loſeth wholely its former tranquil Air.

SUPPOSE next the Scene enlarged. Let one of theſe Perſons talk to a larger Number, as a Company, or whole Family, other Circumſtances remaining the ſame: The Neceſſity of raiſing the Voice with the Increaſe of Number, will, in this Caſe, occaſion ſome Change; the Accent will be ſtronger; the Emphaſis every where more marked; the Words will flow with greater Rapidity.

OR, we may ſet this in a fuller Point of View. You have, it is likely, heard one Perſon relate to ſeveral, to a Dozen, or more, aſſembled, an Event, containing many Circumſtances; of ſome Length therefore and Variety; and further of a Nature intereſting greatly the Hearers. Here you obſerve all the Diverſity beforementioned,

tioned, but more conſpicuous from the Circumſtances and Occaſion, from the great Diverſity of Matter, and the ſtronger Effects upon the Audience, which, like Light reflected, act in their Turn by warming the Speaker. Nature herſelf dictates theſe unſtudied Tones, familiar, low, ſoft, quick, acute, loud, and vehement, as the Accidents related demand: To all which the Appearance of the Hearers, as by Sympathy, exactly correſponds.

ADVANCE but a few Steps further, and you arrive at the Point now under Conſideration.

TRANSPORT in your Imagination, this Man into a Church. Employ him there, in laying before a large Aſſembly, Truths of the greateſt Moment; wherein he is to explain, prove, encourage, exhort, deter, holding forth Rewards and Puniſhments without End. Manifeſt it is, that here alſo, the Manner of Speaking will remain the ſame. As the Audience is now much enlarged, it is true the Voice muſt be raiſed in Proportion; all will be therefore ſomewhat augmented; more Strength, more Vehemence, more Paſſion, more Rapidity in Reaſoning, more Inflexions of the Voice, and more evident Variety; yet the whole Form of Pronunciation, the Tones, the Changes, the Emphaſis are the ſame. It is ſtill the ſame Nature that operates through all theſe Gradations; that reigns equally from the placid Sounds of familiar Dialogue, to the higheſt Strains of adorned Declamation.

Now it ſeems, that a due Attention to theſe Remarks would guard againſt the principal Errors,

rors, daily committed by public Speakers; eſpecially, from the Pulpit. One of the chief among which I have obſerved to be this.

A PERSON aſcending the Pulpit imagines, that he is not to expreſs himſelf from thence in any Sort, as he doth in private; but with this new Situation aſſumeth to himſelf a Character altogether new, a ſtately, ſolemn, pompous Gravity. His Language, his Utterance, his Cadences become all affected, and his Voice feigned; which Practice is undoubtedly wrong.

OBSERVE the Foundation, the Progreſs of Nature; keep her Manner, her ſeveral Tones; only heightened ſo much as to be proportioned to the Place, and ſuited to the Subject. This is the ſure, the ſole Way to excel. Every Deviation from hence is wrong.

THE ſeveral Sentiments of our Minds have each their own peculiar Form of Expreſſion, in the outward Frame of the Body, eſpecially, in the Complexion and Features of the Face. The Paſſions chiefly, diſplay themſelves by evident Signs; their Language is univerſal, extends to, and is underſtood by all.

EACH of theſe Paſſions hath no leſs its peculiar Tone of Voice, by which it expreſſeth itſelf, even in Sounds inarticulate; an Exclamation, an Interjection, a ſimple Cry betray the Emotion, at that Inſtant predominant.

IN articulate Language, theſe Tones are ſtill more various; and the Ear is exquiſitely formed to catch every the minuteſt Difference, every Shade, if I may be allowed ſo to ſpeak, in this

marvellous

marvellous Variety, and report it faithfully to the Mind.

If then you ſeek to change this eſtabliſhed Order of Nature, if departing from her, you endeavour to utter theſe Sentiments or Affections in a new Manner and Cadence, what do you but perplex and confound? No Ear will acknowledge you; every Heart will be ſhut againſt you; you offend, or at beſt talk to empty Air. Preachers ought maturely to conſider this; and not to ſuppoſe, as too often manifeſtly is the Caſe, that their Office doth immediately inveſt them with a new Perſon, and place them without the Limits of Nature and received Cuſtom.

And yet, we may remark much of the ſame Miſtake prevailing in our Theatres alſo. Some who ſpeak plainly and well in Comedy, when they aſcend into tragic Parts, aſſume a new Voice; their Cadence, Emphaſis, Tones, are totally different; all become ſwoln, and high, and ranting. The Cauſe is, knowing in general, that there ought to be preſerved a Difference between the two Kinds, but not conceiving what ſhould remain common to both, they overſtretch this Difference to every Article; and thus become forced, and falſe, and offenſive.

It is worth while to trace this affected, howſoever we name it, Gravity or Solemnity, in Preachers, to its Source, that we may the better guard ourſelves againſt it. It may be in a great Meaſure accounted for thus.

They who have the Care of Children in their earlieſt Years, teach them to read in an unnatural

unnatural Tone. Attend to the ſame Children talking and reading; their whole Voice is different. In this latter Caſe, they go on in a certain even, unchanging Uniformity, painful originally to themſelves, and inharmonious to the Hearer. And however Experience and Converſation may afterwards leſſen this Difference, yet they ſeldom entirely correct it; and very few read with the ſame Eaſe and genuine Variety of Pronunciation, with which they converſe. Now, as it is among us the univerſal Cuſtom to read our Sermons, the Influence of this early Habit ſheweth itſelf here: We fall into the ſame unnatural formal Pronunciation.

THAT this Account is true, we ſee further confirmed by the Example of the Sectaries among us, who uſe extemporary Sermons: They have not any thing of this formal Stiffneſs and the Uniformity, of this, if I may ſo call it, Book-utterance.

THIS Remark openeth to us a conſiderable Advantage of that which was the antient Way, the preaching extempore. Herein the Preacher delivering himſelf up, without Controul to his Genius, and uttering the Sentiments of his Heart, as in animated Converſation, expreſſeth himſelf in the ſame genuine, unaffected, always the moſt perſuaſive, Manner; thus transfuſing in all their Heat and Vigour, his own Sentiments, into the Breaſts of his Hearers.

BUT, in order to do Juſtice to this Point, we ſhould obſerve equally, that the Way of reading which we follow, hath alſo its Advantages.

Sermons by the Help of Study are more correctly compoſed, with Reaſoning more juſt, Inſtructions more judicious, Points of Faith and Doctrine more fully and truly explained, and, what is of mighty Importance, with more exact Regularity and Method: So that, upon the whole, it is not perhaps eaſy to decide, which of theſe deſerveth the Preference, the Advantages and Inconveniencies being balanced on each Side.

Nor is it material to us; for being as we are by Cuſtom confined to one, we ſhould rather ſtudy to improve that, than admire or vainly regret the other. This much however we may learn from the Compariſon.

As that extemporary Diſcourſe, which approacheth moſt to a ſtudied one in Regularity of Compoſition and Purity of Style, is the beſt; in like Manner, among ſtudied Diſcourſes that undoubtedly excelleth, which is compoſed with the eaſy Air, and pronounced with the unaffected Warmth and Fluency of the Extemporary.

Of Courſe, the worſt of all, is the Method purſued in foreign Churches, that of ſpeaking elaborate Sermons without Book; which expoſeth to all the Diſadvantages of Reading, diſturbing the Utterance by perpetual Fear of forgetting, and Hazard of miſplacing; with the additional Diſadvantage of miſpending much Time and Pains, in committing ſuch a Burthen of Words to the overloaded Memory.

Hence it follows, that the beſt, at leaſt in our Circumſtances the beſt, Method is, by frequent

quent Peruſal, to render yourſelf ſo perfectly well acquainted with your Diſcourſe, that you can with very little Aſſiſtance, from looking upon your Notes, repeat it throughout. This Care will enable you to join in a great Degree, the Exactneſs of elaborate Compoſition, with the Spirit of extemporary Elocution.

THE Sum of theſe Remarks is, "That we "ſhould endeavour to acquire that Kind of "Pronunciation, which approacheth moſt to the "Tone uſed in Diſcourſe, by a wiſe and grave "Man, naturally eloquent, ſpeaking upon a ſe-"rious and intereſting Subject."

IT is more eaſy to conceive than expreſs Things of this Sort: But, if I were to explain by deſcending to Particulars, wherein this Kind chiefly conſiſteth, I would reduce it to this capital Precept: *Study Variety*. This is the great Dictate of Nature. Obſerve her ſpeaking in the Young, the Unlearned, or where Paſſion throweth off all Reſtraint; ſhe is for ever changing in Accent, Tone, Emphaſis. But herein keep always in Mind one Caution, *Vary ſo, as ſtill to become*. Beware of running into Exceſs: For there are certain Limits, beyond which Variety diſpleaſeth; as you may have oftentimes obſerved in Converſation, where ſome are harſh or ſhrill, ſome too low, and ſink into Faintneſs and Languor.

IT is manifeſt from a thouſand Inſtances, that among us who read our Sermons, the moſt common Fault is *Monotony*. We go on for half an Hour, with ſcarcely any Change of Voice, except

except the neceſſary ſinking at the End of a Period to take Breath: And this Pauſe is alſo continually the ſame; which periodical Riſing and Falling conſtantly repeated, like the Whiſtling of Wind, or Fall of Water, ſpreads Indolence and Liſtleſſneſs, and tendeth uſually to lull the Audience into Sleep.

The Fault oppoſite hereto, which hath not, that I know, a diſtinct Name, is of Courſe among us very rare; but is general among the Enthuſiaſts of all Sects; who ruſh violently from one Extreme into the other, paſſing from the loweſt Key, at one Bound, unto the utmoſt Pitch of the Voice; in which Manner, they go on to the End, alternately Whiſpering and Bawling, without Regard to Senſe or Propriety, but merely by theſe ſudden mighty Changes of Sound, to rouze, affect, and aſtoniſh the Audience; which Method, however to a judicious Hearer more abſurd and offenſive, hath better Effects upon the Multitude, than the other over-cool and equal Way; becauſe this latter is altogether unnatural; whereas that, although a Perverſion of, is yet grounded in, Nature, the only Source of what is right and pleaſing: And an Error in the Extreme of what is right, may well paſs with the Bulk of Mankind for right, and ſo pleaſe; but a Miſtake in the contrary Extreme cannot have the ſame Effect; nay, muſt offend in Proportion as the other pleaſed.

Variety therefore, however neceſſary, ſhould not be carried into Irregularity. Ever change; it is the Life of Pronunciation: But

change with Cauſe; not for the Sake of varying, but ſuitably to the Senſe.

As in a public Aſſembly, the Voice ſhould be raiſed to a certain Pitch, otherwiſe not being audible to all, with reſpect to a Part the Advantage expected muſt be loſt; ſo Care ſhould be taken, that it be not advanced much beyond this Pitch; leſt it be forced thereby and ſtrained; which, always diſagreeable in the Sound, is painful, and may be hurtful to the Speaker: And, is beſides, liable to the ill Conſequence beforementioned, that of not being well heard; for the Voice, wherever it is compelled beyond the natural Compaſs, becomes indiſtinct and inarticulate.

A PERSON, who hath a tolerable Ear, cannot fail of diſcovering this Limit in himſelf, and of knowing where he ſhould ſtop. The Return of the Sound, when it ſufficiently fills the whole ſurrounding Space, hath ſomewhat peculiar, that a ſhort Experience will enable him to diſtinguiſh: Or, if there ſhould be any Doubt, he may form a pretty certain Judgment, from the Looks and Poſtures of his Hearers.

WHEN he hath hit upon this Key, it ſhould be his Care to remain within it, deſcending from, and returning ſkilfully to it, as his Matter requires. For it is an injudicious and hurtful Miſtake to ſuppoſe, that the more loudly one ſpeaks, he is heard the further; the Sounds may indeed ſpread further, conveying with them but few Words, ill articulated, much leſs the entire Senſe.

IF

If it were poſſible, he ſhould reſtrain himſelf to thoſe Limits, within which he can ſpeak without Pain; becauſe wherever one ſpeaks with Uneaſineſs, he is heard with the ſame. An Exception, and I know not another, to this Rule, may have Place in very young Perſons; who ſhould be encouraged, where it is ſafe, to ſpeak rather above the Extent of their Voice; becauſe at that Seaſon of Life, Exerciſe and Habit may ſtrengthen, and raiſe it to this Height.

Uniformity of Pronunciation, before blamed, hath produced one Peculiarity; that going on thus evenly, ſinking at the Cloſe, and returning to its Height at the Beginning of each Period, by this regular Circulation of Cadence, it acquires an Air of *Singing*, not uncommon, and very diſagreeable.

Again, I have known ſome Preachers above the ordinary Rank of Underſtanding, deſcend in duſtriouſly into the familiar Air of Converſation, nay, even of comic Dialogue: In which Kind, I will not ſay, but ſomewhat may be done with good Effect; but I think the Attempt very hazardous: While you ſeek for Eaſe, you may loſe all Dignity, and ſink into unbecoming Levity; on this Occaſion, one of the leaſt pardonable Faults.

Before we quit this Subject, it may not be amiſs to add one Obſervation. Men are deſirous of accompliſhing every Thing by their own Skill, of ſupplying, by Art alone, whatſoever is furniſhed by Nature and Genius. This Ambition manifeſts itſelf on all Occaſions, in

great and ſmall Enterprizes; from the celebrated *Deſcates*, who undertook to frame a World by Laws of his own Contrivance; down to the ingenious Artiſt, who deviſed Tables for the making of Verſes, by pure Mechaniſm.

IN like Manner, ſome learned Perſons have imagined a Method of rendering juſt Pronunciation eaſy to all, in a Way which we may name mechanical; by marking the Tones, with which every Word in a Speech or Sermon, nay, every Syllable, is to be ſpoken, in the ſame Way, as Pieces of Muſic are written: By which Means, any Perſon, even without Knowledge of the Senſe, may learn to pronounce juſtly, in the ſame Manner as one may, by the Help of muſical Notes, ſing truly, a Song which he doth not at all underſtand. And it is further affirmed, that this valuable Art was known to, and commonly practiſed by the Antients[*a*]: Which, if it were true, would ſtrongly concur with theſe Perſons, and might recommend this Invention to preſent Study and Enquiry.

THE firſt Queſtion upon the Point muſt therefore be; Is this Fact true? Was this Art practiſed in *Greece* or in *Rome*? *Cicero* and *Quintilian*, who ſpeak very fully of theſe Matters, the laſt particularly, as is his Cuſtom, deſcendeth to a very minute Detail, do not once hint at this Art; a ſtrong Preſumption againſt its Exiſtence. And the Authorities cited in Proof of its Reality, are at beſt very obſcure and doubtful, as in

[*a*] Reflexions ſur la Poeſie, la Peinture, & la Muſique, Tom. iii.

ſuch

ſuch a Subject may reaſonably be expected; but in general, have been much more probably interpreted in another Senſe, as it would be eaſy to ſhew, if this were a proper Place for ſuch Diſquiſition. Inſufficient Grounds theſe ſurely, for the Belief of a Thing in its Nature thus marvellous.

It may well be ſtyled *marvellous*, ſince the very Poſſibility of this admired Art hath been, with much Appearance, at leaſt of Reaſon, called in Queſtion.

It hath been obſerved, that muſical Tones proceed in a certain known Proportion, and at fixed Intervals; which enableth us to repreſent them by Signs; and thus to communicate the Knowledge of them to the Experienced, by Inſpection: Whereas, in Speech, the Tones proceed not in any known Proportion, but are indefinite, and vary in numberleſs Degrees, all which cannot be marked, as the Skilful in Harmony ſay, by the Sounds of any muſical Inſtrument; how then can they be recorded, or communicated in the ſame Manner?

But whatever may have been the Caſe among the Antients, for that is rather Matter now of Curioſity than Uſe; whether the Fact be even poſſible or not; this we may aſſert, and it is ſufficient to our preſent Purpoſe, that with regard to the Elocution we now treat of, that of the Pulpit, the Scheme is altogether chimerical.

For ſuppoſe all the Tones of Speech to be thus marked, in ſome ſuch Way as the Notes are in Muſic; whom do you propoſe to benefit

thereby? The young and unexperienced, who may, by this Help, learn mechanically to pronounce juſtly. But ſtill the Labour of learning all theſe Marks muſt be very great; that of being able at firſt Sight to hit exactly the true Value of each, muſt be next to inſuperable, the Labour indeed of a long Life: Where then is its Utility? Doth not this Scheme overthrow itſelf? You deviſe an Art uſeful to the young and unexperienced; which, if at all uſeful, can be ſo only in old Age.

AND would this Utility, if real, recompence the Pains of acquiring? Conſider, in the Caſe of one who is to preach the Goſpel, is all the Time neceſſary for the more important Acquiſition of Knowledge in Things divine and human, to be given up to this immenſe Toil of mere Pronunciation?

OR laſtly, waving theſe Objections, granting the Scheme to be practicable, that Time and Labour may be afforded, ſtill we aſk, What may be learned by theſe Signs or Notes? The Seaſons of raiſing or lowering the Voice, the Emphaſis and Cadences. But how ſmall a Part do theſe make? It is the Warmth, the Vehemence, the natural Earneſtneſs joined to Variety in the Orator, which form the Excellence of Pronunciation, which alone have mighty Influence on the Heart and Mind of the Hearer.

THUS, among an infinite Number of Tones, a Miſtake in one may alter the Senſe of a Paſſage, and cauſe much Confuſion: Can Skill ſo nice and complicated be conveyed mechanically

to

to one ignorant of, or inattentive to the Senſe? Or, ſuppoſe it conveyed, will this Man therefore ſpeak well? Muſt not the Features, Air, Motion, whole Perſon correſpond with the Diſcourſe? Hence Silence, Attention, Sympathy in the Audience. Without theſe, Exactneſs of Tone is dull, dead Juſtneſs. Words are Inſtrument; Soul only can act on Soul: and this is diffuſed through the whole Man. Say then that you may communicate juſtly ever-varying Tones; what avails it? Can your Notes communicate alſo Knowledge, Vivacity, Ardour? Can they infuſe a Soul?

WHEREFORE, leaving all ſuch refined and viſionary Projects, let us return to our firſt Plan. "Obſerve Nature well: Trace her from her "ſimpleſt Elements up through every higher "and more complex Form; and adhere to her "as cloſely as you can, with proper Conſidera-"tion of Circumſtances, of Subject, Place, and "Audience."

THE ſecond Part of Pronunciation was ſaid to be *Geſture* or *Action*. *Cicero* and *Quintilian* have left ſcarely any thing to be added on this Subject. They direct the Speaker, not to ſtand altogether ſtill and without Action, which is lifeleſs and unaffecting. Yet not to uſe immoderate Motion, becauſe light and unbecoming. Not to loll and lean, as arguing Indifference, and want of Reſpect to your Audience. Not to uſe extravagant, or theatrical Geſtures. To avoid all Grimace and Diſtortion. They take Notice of the due Poſition of the Head, the Diſ-

Diſpoſition of the Features, the Motion of the Eyes, and more eſpecially of the Hands, which you ſhould not toſs about, not raiſe too high, nor ſuffer to hang looſely down. Particularly, *Cicero* recommends in the ſtrongeſt Manner Modeſty; a Virtue, without which he thinks there never was a great Orator: And mentions, in the Perſon of *Craſſus*, what was true of himſelf; that he never began to plead without turning pale, and even trembling [*b*].

OTHER Precepts there are, which I need not recite, as you may with more Profit conſult the Originals. And beſides, we may remark of all Rules in this Matter, that they help you to avoid Faults, rather than aſſiſt in doing well; which alſo will be performed much better by a well-judging Friend, than by the wiſeſt Rules; and ſuch therefore you ſhould by no Means fail to conſult.

BUT there is one general Obſervation, which, if we would conſider it well, and keep ever in our Minds, ready to be applied on all Occaſions, would, if I be not deceived, anſwer the End propoſed by theſe and the like Rules, more fully. It may be traced out in this following Manner.

NATURE, we know, hath adapted to the Sentiments and Paſſions their proper Look: She hath further, as we have juſt now ſeen, fitted to them their ſeveral Tones of Voice: And we are now to obſerve, that ſhe hath in the ſame Manner appropriated to each its own *Geſture*.

[*b*] De Oratore, Lib. i.

Anger,

Anger, Fear, Love, Hatred, Admiration, Aſtoniſhment, expreſs themſelves immediately, by involuntary Changes in the Features, in the Attitude of the Body, in the Motions of its ſeveral Parts, of the Head, the Eyes, and principally of the Hand, the Weapon of the Orator, as one aptly names it, not leſs clearly, than by the Sound of the Voice. The Conſtancy and Univerſality of which Expreſſion it is, that makes ſome Degree of Action neceſſary, whereever the Matter of the Diſcourſe is intereſting; becauſe, in ſuch Caſes, it is natural, it is always expected; the Want of it therefore diſappoints, offends: You cannot be deemed ſincere without it, and will not for that Reaſon obtain Belief, ſcarcely Attention.

This indeed is more variable from Cuſtom, than are the Tones of the Voice. The Inhabitants, for Inſtance, of warmer Climates, uſe more Action than thoſe of the colder; our Neighbours on the Continent more than we: Which Difference, we ſhould in ſpeaking have Regard to; becauſe univerſal Cuſtom is to be conſidered as Nature. There is not therefore required among us, the ſame Variety in Geſture as in Pronunciation; nor is it an Article of equal Importance,—although by no Means to be neglected.

One Thing let me add further: A ſcrupulous Adherence to Rules, the meditating and practiſing beforehand Geſtures, and affixing to each Period or Member of each, its peculiar one, is, I believe, however recommended, very pre-

prejudicial. For the Effort uſed in recollecting and applying theſe rightly, according to the pre-eſtabliſhed Purpoſe, employeth the Mind, diſtracteth greatly its Attention, and muſt embarraſs the Delivery: And the Conſequence will be, that you ſhall become, through this divided Care, faulty in ſpeaking, and affected in Action.

THE better Way is, "After ſome general "Care in obſerving what is graceful, what un- "becoming; make yourſelf perfect Maſter of "what you are to ſay, and of the Manner in "which you are to pronounce it: This done, "leave your Action to Nature. She will faith- "fully attend, and accompany your Sentiments "and Words as they flow, with aptly-cor- "reſponding Geſtures."

ONE Limitation add:—There are few who do not, in their younger Years, contract ſome Aukwardneſs or Ungracefulneſs of Manner, which groweth imperceptibly, and becometh confirmed by Habit. This we ſhould ever be ſuſpicious of, and conſult ſome well-judging Friend concerning it. When we have been informed of any ſuch, we ſhould endeavour to retain always, during the Time of ſpeaking, ſo much Attention to Geſture, as may be ſufficient to guard againſt this ill Cuſtom, ever ready to return upon us.

THUS to comprize in few Words this Article: "You ſhould employ Geſture; Nature and "Truth require it. Suit it to the received Cu- "ſtom; that is Nature with you. Much Study

"herein

" herein is hurtful; only correct faulty Habits.
" Beware of taking Models from the Stage;
" they fit not the Gravity of this Place and Sub-
" ject. Lean to the moderate Side: Too much
" Geſture in our Climate is offenſively Faulty;
" too little, but Imperfection."

THE Concluſion of the Whole is this: The great Endeavour of every one who preaches the Goſpel, ſhould be, to acquire, with his Audience, *Authority*. It is not to be expected, that all ſhould arrive near to Perfection in the ſeveral Articles treated of, in ſolid Reaſoning, good Compoſition, true Ornaments; neither can the Bulk of Mankind diſtinguiſh nicely in theſe Points: But this *Authority*, if obtained, will make up abundantly for whatever may be wanting in your Genius, or defective in their Conceptions. It ſets every thing you ſay in a favourable Light, hiding Imperfections, and doubling the Value of what is good. It giveth Spirit to your Diction, Force to your Arguments, Strength and Weight to your Advice. It rendereth you beloved and reverenced, and by Means thereof, uſeful; indeed, a public Bleſſing.

How then ſhall we obtain this ſo valuable Authority? Ye may be aſſured of it by a reaſonable Attention to what hath been delivered:
" By eſtabliſhing a Belief, that you are poſſeſt of
" a competent Degree of Knowledge, of per-
" fect Sincerity, of Diligence. By compoſing
" your Diſcourſes with due Care; by exact At-
" tention in the right Choice of Subjects; diſ-
" poſing them with clear Method; treating
" them

" them with close Reason, well moderated Pas-
" sion, and chaste Fancy; by expressing your
" Sense properly, with Perspicuity and Short-
" ness; and by delivering the Whole with a na-
" tural, becoming Warmth and Variety."

AND more especially, if you would do Good by Preaching, or maintain any Degree of this *Authority*, " Preserve a strict Conformity of " Manners to your Doctrines: Be what you re-" commend."

LECTURE

LECTURE the Twenty-third.

Of modern LATIN POESY.

HAVING finiſhed the ſeveral Articles propoſed in the Beginning of theſe Lectures to be treated of, I had intended to have cloſed the whole Courſe with the preceding one: And it is a Reaſon of a particular Kind, which hath occaſioned the Addition of the preſent Diſcourſe. Some Things accidentally mentioned in the Series of the foregoing Lectures, have been thought liable to Objection, and, as I am further informed, have even offended.

" IT is ſaid, that I have ſpoken with too " much Contempt of modern *Latin* Poeſy: I " have, it is urged, raſhly condemned At- " tempts, ever held uſeful, recommended by " the Learned, and authorized by the Practice " of the moſt eminent Perſons; to an Excel- " lence in which, ſome of the moſt diſtin- " guiſhed Names in the Commonwealth of " Letters owe their whole Splendor."

IT ſeems to me of Importance to clear up this Point: As the beſt Means to which, I ſhall deliver my Sentiments concerning it, as briefly as I can.

THE

THE Article which gave Riſe to the Objection, was a Compariſon between the Writing of Verſe in one's own Tongue, and in a dead Language; wherein I did not heſitate to pronounce the former to be clearly preferable [*c*]; Which Deciſion, however diſpleaſing it may be to ſome, upon reconſidering the Affair, appeareth to me right.

IN poetical Performances, which are to be Works of Length and Care, (for I ſpeak not of Trifles) you are to regard chiefly three Things:

How you may be moſt uſeful. How you may moſt generally pleaſe. And in which particular Kind you are moſt likely to excel.

CONCERNING the two former of theſe, no Doubt can be entertained: A Poet in his native Language hath manifeſtly the Advantage. If his Compoſitions be ſuch as are capable of giving Pleaſure, or of being uſeful, they will produce theſe Effects more generally than the others, becauſe they are written in a Tongue univerſally ſpoken and underſtood; whereas the others are confined to the Few verſed in claſſical Literature; and that to a certain Degree of Proficiency, leſs common, perhaps, than is uſually imagined.

THE People of *Syracuſe*, after the Victory obtained over *Nicias*, ſpared thoſe among the *Athenian* Priſoners who could repeat Verſes of *Euripides*; for he was then alive, and his Works had not reached *Sicily*: A Proof, how ſenſible

[*c*] See Lectures V, VI. XIII.

even

even the common Sort were of the Beauty of his Tragedies.

The *Italian* Peaſants in many Places have large Portions of *Arioſto* and *Taſſo* [*a*] by Heart, which they ſing or recite with a Kind of Rapture. And I have met with a Story relating to the former, that being fallen into the Power of noted Robbers, who were about to treat him with their uſual Violence, one of the Band having before accidentally ſeen him, diſcovered to the reſt his Name and Condition: Whereupon they diſmiſſed him with much Honour; In Return, ſaid they, for the Pleaſure he had given them by his Verſes. For, there is not any Rank of Men, in which ſome may not be found capable of reliſhing, and being delighted with a Work of true Genius. But no ſuch Effects as theſe abovementioned, can happen with reſpect to the moſt excellent Poets in a dead Tongue: Nine Parts in ten of the Public are ſhut out from them.

The third Article it is, for which the Advocates of *Latin* Poeſy moſt earneſtly contend. "It is acknowledged, ſay they, that the *Ro-*
"*mans* have left behind more perfect Models
"of poetical Compoſition, than any ſince pro-
"duced: How then are we moſt likely to ex-
"cel? By following them as cloſely as we can.
"Their Language alſo for Energy and Har-
"mony is far ſuperior to every modern one;
"the beſt among which are but Corruptions

[*a*] See *Addiſon's* Travels into *Italy*, under the Article of *Venice*.

" of it; an Advantage, that ſhould determine " in its Favour the Choice of all Writers, who " are deſirous to excel."

I SHALL not enter into the comparative Merit either of Writers or Language, a Point which would bear much Debate: Suppoſe for the preſent what is aſſumed, that the *Romans* are ſuperior in both. My Doubts are theſe; Whether I may not imitate a good Model in a different Language? Whether I ſhall not imitate it better in this different Language, if I be much more ſkilled therein, than I could in that of the original Author? Whether, although the Language of the Model be much the finer, yet I ſhall not produce a Performance in this worſe Language, but more familiar to me, better than in the other, better and leſs known? I cannot help thinking the Anſwer to theſe Points clear.

BUT whether theſe Arguments be ſtrictly applicable to the Caſe before us, ſome have doubted, or affected to doubt. Yet how can we? Let a Perſon of the beſt Capacity ſtudy a modern Language with the utmoſt Application and Exactneſs, merely in Books; let him compoſe a Poem in it; what innumerable Inelegancies and Improprieties would a ſkilful Native find therein? And this is preciſely the Caſe of *Latin* Verſes made at this Day; except that in the latter Caſe, there are no ſuch Judges to detect the Errors; the Writers may eſcape Criticiſm, becauſe the Readers are equally ignorant with themſelves.

IT

It is agreed, that we know not at all the Pronunciation of antient *Rome:* Muſt we not then offend perpetually in Point of Harmony? It is not poſſible, that we ſhould be acquainted with the preciſe Signification of Words, occurring but ſeldom in the few Books which now remain: And it is equally clear, that we cannot tell how the Signification of Words may be changed by their Union with others; which Ignorance muſt be a Source of great Improprieties. That very Diſorder and Tranſpoſition peculiar to this Tongue, which ſeemeth to us arbitrary, had undoubtedly its Rules and Limits, which can be at beſt but faintly gueſſed at now. Writing therefore under theſe Diſadvantages, we can proceed only by Conjecture; like one walking in dim Twilight, feeling out our Way, and chuſing our Steps with much timorous Caution. We have a narrow Path chalked out for us by Authority, with many void Places and Chaſms in it, in which we can at beſt but hobble and halt; whereas a Poet ſhould fly and ſoar; ſhould ſubdue his Language to Enthuſiaſm, not creep its Slave.

The Bulk of Mankind, whoſe Judgment ought to have great Weight in ſuch Matters, hath determined accordingly. In all Countries, which are the Poets moſt highly celebrated, and read with univerſal Applauſe? Thoſe who have written in the Dialect of their reſpective Countries. Thus all *Italians* have heard of *Arioſto* and *Taſſo*; moſt read, all admire them: How few, comparatively, have any

Knowledge of *Vida*, *Sannazar*, or *Fracaſtorio*, the beſt *Latin* Verſifyers perhaps among the Moderns? Doth any *Frenchman* ſet the Fame of *Saint-Marthe*, *Santeüil* [*b*], or *Poligniac*, in Competition with that of *Corneille*, or *La Fontaine*? In our own Iſlands, can *Buchanan*, and all the Writers of the *Muſæ Anglicanæ* put together, be compared with a *Shakeſpear*, a *Milton*, or a *Pope*?

AT the ſame Time, I cannot agree with an admired *French* Writer, who remarks, and, if I remember rightly, repeats it as a favourite Obſervation, that becauſe ſome of his Countrymen who have written well in *Latin* Verſe, have not written in *French*, the former is therefore more eaſy: An Inference, it ſeems, not rightly drawn. To prove this, he ſhould have ſhewn, that they had attempted the latter, and failed; which, I believe, does not appear to have been the Caſe in any Inſtance by him mentioned.

IF we were to judge merely from Reaſon, it ſhould ſeem on the contrary, that a poetic Genius, in all Languages neceſſary to Excellence, if it appeared well in a dead Tongue, would exert itſelf with equal Vigour, and more Eaſe, in one known and familiar. Which Reaſoning is alſo confirmed by Fact. *Sannazar* hath left in his *Arcadia*, *Italian* Verſes juſtly eſteemed. *Bembo* has written well in both Languages. *Arioſto* applied himſelf firſt, according to the Faſhion of the Age, to *Latin*, in which ſome

[*b*] *Voltaire*, *Siecle de Louis quatorze*, under the Article of *Santeüil*; and more particularly of *Poligniac*.

of

of his Verſes yet remain, pure and ſpirited: And it is known, that his Friend Cardinal *Bembo* thought ſo highly of his *Latin* Vein, that he earneſtly exhorted him to write his Heroic Poem in that Language, which Advice he wiſely and happily rejected. We have Cauſe to conclude, from *Milton's* early Productions, that he would have equalled any *Latin* Writer of late Times, if he had not prudently preferred his native Tongue. To whom we may add *Cowley*, and *Addiſon*, eſpecially the latter.

From all which my Inference is, that now, in theſe Days, as *Latin* poetical Compoſitions are the leſs excellent, ſo neither are they more eaſy; another Argument againſt applying to them Time and Genius, which might be more uſefully employed.

It would be eaſy to multiply Arguments; but they are not needful in a Point, according to my Appprehenſion, ſufficiently clear: One, however, there is of a peculiar Nature, worthy of being mentioned.

In every Undertaking of Moment which a Man engages in, he ought to intend and execute in ſuch Manner, as to contribute, if it be poſſible, to the Advantage and Honour of his Country. This, it is true, in the Point before us, can be the Caſe of few; very few are qualified to improve a Language, or ſpread the Glory of a Country by poetical Compoſitions. Notwithſtanding, the Intention, the Endeavour is right; and, in Diſappointment, ſtill it is a pleaſing Re-

flexion, that one hath exerted his utmoſt Skill towards accompliſhing a good Deſign.

I SHOULD not omit the Judgment of *Horace*, in a parallel Caſe, which is expreſs:

"Atque ego cum Græcos facerem natus mare citrà
Verſiculos; vetuit me tali voce Quirinus,
Poſt mediam noctem viſus, cum ſomnia vera:
In ſylvam non ligna feras inſanius, ac ſi
Magnas Græcorum malis implere catervas."

AFTER this Preference given, as I imagine juſtly, to our native Tongue, the Queſtion returns; "What? are then *Latin* Compoſitions forbidden? Do you think that they ſhould be diſcouraged and deſpiſed?" Herein it is, that I ſuppoſe a preceding Lecture to have been miſunderſtood. Few Words will ſuffice to explain my Opinion.

IN former Mention made of this Matter, Works of Erudition and Science were excepted, which, for obvious Reaſons, it may be prudent to compoſe in *Latin*. And it were to be wiſhed, for general Utility, that theſe might be written with Clearneſs and Purity of Style, and, where the Subject admits, with Elegance: One of the beſt Treatiſes extant on the [*c*] Law of Nature, appears with great Diſadvantage from the Uncouthneſs and Obſcurity of the *Latin* Style. For this Reaſon it is fit, that all, who mean to cultivate Letters, ſhould acquire a Skill of compoſing well in *Latin*; for which Pur-

[*c*] Dr. *Cumberland*.

poſe

poſe the making of Verſes in that Tongue is very uſeful: And therefore it is an Exerciſe much to be recommended to young Perſons. It is indeed the only Way, in which they are likely to obtain a full Knowledge of the Poets; a great, if not a neceſſary, Source of Elegance in every Language.

THIS Exerciſe is further uſeful, as teaching the Force and Compaſs of the Tongue, and by this Means enabling them afterwards to vary at Will the Form of their Expreſſion.

BESIDES, this Exerciſe in riper Years will furniſh them with an Amuſement ſomewhat more than innocent, in ſome Sort uſeful, certainly polite.

MOREOVER, it may juſtly recommend thoſe who arrive at Excellence in it to Notice and Eſteem, as being a Proof of their Acquaintance with the beſt Authors, of their Diſcernment, and as Men love to ſpeak, of a *Claſſical Taſte*.

AND poſſibly, though in exceedingly rare Inſtances, this Talent may do Honour to a Country among Foreigners; which, we are told, was the Effect the Peruſal of the *Muſæ Anglicanæ* had upon a famous *French* Critic [*c*], who judged, that a Nation capable of producing ſuch *Latin* Poems, muſt have very fine Compoſitions in its own Language.

THESE are the chief Advantages, which I can recollect of writing in *Latin* Verſe; and theſe rightly weighed point out the Degree of Eſteem

[*d*] *Boileau.*

wherein it ought to be held: "A neceſſary "Branch of early Education. Afterwards, a "pleaſing Amuſement. An Accompliſhment; "and very rarely, if ever, a Study or Buſineſs. "Never contemptible; and Praiſe worthy to a "certain Degree."

I HOPE, that theſe Obſervations will be ſufficient to anſwer the Objections made on this Head, or Suſpicions entertained; probably from my having expreſſed myſelf on the Occaſion, too ſhortly, or imperfectly.

ZEAL to juſtify myſelf, tempts me to produce yet a further Proof, of another Kind; one fully deciſive as to my own Opinion, but attended with ſome Hazard: This Zeal gets the better of Diſcretion ſo far as to make me own, that I have myſelf made more than one Attempt in this Way: And I believe, that the having taken Pains to perform well may be allowed a ſtrong preſumptive Proof, that the Perfomer diſliketh not, nor deſpiſeth the Art, or that Branch of it, in which he thus labour-eth. Nay, I have been induced to go yet further; and venture to lay before you the following *Latin* Compoſition; an Argument of my liking the Kind, however unable I may be to excel in it.

IRENE

IRENE.

Carmen HISTORICUM.

Ad Præhonorabilem Vice-comitem BOYLE.

ROMANOS dum Muſa modos, alienaque tentat
Regna, tremens, dubio paſſu, ſub luce malignâ,
Heu! male dulciloqui numeros imitata Maronis,
Te, BOYLÆE, vocat: Tibi non ignota ſonat vox,
Quæ primis admota annis, mentique tenellæ,
Piëridum nitidos puerum te duxit in hortos;
Ergo adſis, dum fas nimirum, et blanda juventus
Creſcentis vitæ callem tibi floribus ornans,
Ridet adhuc, levibuſque dat otia fallere nugis,
His ſaltem; quibus ipſa ſevero numine Pallas
Nempè docet juvenes altis proludere cœptis,
Senſim aſſurgentes. Teque ecce! volubilis ætas
Ad majora rapit; Sapientûm evolvere ſcripta,
Græcia quos peperit, quos artibus inclyta Roma,
Nec minor his, Britonûm, Phœbo cariſſima tellus:
Hinc regere eloquio populos, ſanctumque ſenatum,
Conſilioque gravi patriam fulcire labantem,
Atque novum claræ poteris decus addere ſtirpi.
Tu quoque florenti jam nunc gratularis alumno,
ALMA PARENS: Quin hujus et eſt mihi portio laudis.
JAM Scythiæ linquens hiemes, fluvioſque perenni
Conſtrictos glacie, ſolique impervia regna,
Gens effræna virûm vaſtabat cladibus orbem
Attonitum. Non perpetuâ juga cana pruinâ,
Murorumque moræ, rapidos non æquora curſus
Oppoſitæve acies rumpunt. Orientis ab oris,
Occiduum ad Phœbum, quà littora Boſphorus urget

Per-

Perpetuo fremitu, dirâ cum ſtrage procella
Intonat. Euxini fluctus et Caſpia regna,
Caucaſeæ rupes, vaſtique tremunt juga Tauri;
It ſupplex rutilas volvens Pactolus arenas.
QUINETIAM imperio tot quondam Græcia terras,
Tot populos complexa ruit. Jam regia [*b*] cingit
Mœnia victor ovans: Tormentis ferrea grando
Funditur, et celſas quatiunt nova fulmina turres.
Murorum ſolidâ tandem compage ſolutâ,
Ingreditur, captâque ferox dominatur in urbe
Hoſtis; et in ſummis vexilla trementia muris
Auratas præbent vento diffundere Lunas.
Convellunt portas, et inundant ſtrata viarum
Milite: Tum rapidas jactant ad culmina flammas;
Sævit atrox ignis, victorque incendia volvit
Cum ſtrepitu, cœlum et longè maria alta relucent.
Effuſus furor hinc, et plena licentia ferro.
Sternitur infelix populus diſcrimine nullo,
Infantes, canique patres, innuptaque Virgo,
Et gemitus tota morientûm perſonat urbe.
IPSE MAHUMEDES fulgentibus arduus armis
Agmen agit, bello invictus, cæcumque tumultum
Dirigit, exacuens iras, et funera miſcet;
Hunc Luctus, geliduſque Pavor comitantur euntem,
Et Lethum crudele; lavat veſtigia ſanguis.
NEC mora; Regales confeſtim turba penates
Aggreditur; rupto æratæ jam cardine valvæ
Diſſiliunt, temeratque novus loca ſacra tumultus:
Tum fragor armorum, tum fœminei ululatus
Ingeminare, minæque immiſtæ; it clamor ad auras.
AT Cæſar, fatis utcunque oppreſſus iniquis,
Cuncta videns amiſſa et ineluctabile numen,
Pugnat adhuc inter Primores, fidaque bello

[*b*] Byzantii vel Conſtantinopolis. Pectora,

Pectora, non dubiam quærens per vulnera mortem,
Hunc audentem animis, et adhuc vana arma moventem,
Hoſtis atrox cingit, mediiſque in millibus unum
Claudit, et everſum ſternit: tum multa pedum vis
Inſilit, illiditque ſolo, calcatque, premitque
Exhalantem animam; non regia celſa gementi
Adgemit, exuperat miſto clamore tumultus,
Et longè ſævas voces vaſta atria volvunt:
Concidit informi letho; pariterque vetuſtum
Imperium ruit, et ductum per ſæcula regnum.
INTEREA trahitur magnâ comitante catervâ,
Eximiâ virgo formâ, et florentibus annis;
Quam trepidam, dubioque ſequentem devia paſſu,
Cum clamore trahunt captam, ſpolia ampla Tyranno.
Conſtitit Hæc cœtu in medio, ſine more fluentes
Sparſa comas, lacrymiſque genas madefacta decoras:
Qualis ubi lucis portas Aurora recludit;
Quâ roſeos tollit vultus Dea, rore madeſcunt
Punicei flores, gemmataque prata renident.
STANT Proceres taciti; duruſque haſtilia miles
Inclinant, denſique inhiant et ſingula luſtrant,
Inſolitam ſpeciem ac divinæ munera formæ,
Ambroſiaſque comas, teneris rorantia nimbis
Lumina, marmoreumque premens ſuſpiria pectus:
Spectat inexpletùm, ſubito perculſus amore
Rex Aſiæ, figitque avidos in virgine vultus.
Tum fari hortatur quæ ſit; quo ſanguine creta;
Quid petat; et trepidam verbis ſolatur amicis.
[c] Ac veluti citharam doctus pulſare ſonantem,
Et liquido cantu ſuſpenſas ducere mentes,

[c] Qual muſico gentil, prima che chiara
Altamentè la lingua al canto ſnodi:
All'harmonia gli animi d'altrui prepara;
Con dolci ricerçate, in baſſi modi

Pro-

Protinus haud voce ingenti ſacra ora reſolvit,
Dulcia ſed tenui flectens modulamina cantu
Proludit, ſenſimque illabitur intima corda:
Talis et hæc artis memor in diſcrimine ſummo
Fœmineæ, demiſſa caput, ſuſpiria ducit,
Et lacrymis faciles aditus ad pectora pandit;
Circumfuſa armis roſeo dein incipit ore.

O Rex, attonitum vaſto qui turbine mundum
Concutis invictus, patriaſque in mœnia lunas
Erigis, invalidæ ſaltem miſerere puellæ,
Jam paſſæ mala dura, et adhuc graviora timentis.
Non humilis tamen, et plebeio ſanguine creta
Complector genua, illacrymans; ſed regibus orta
Sceptrigeris, quibus hæc olim pulcherrima tellus
Paruit, exultans meliori Græcia fato.
Ipſe etiam Cæſar, qui funera multa ſuorum
Viderat heu! miſer, et miſerâ jam morte peremptus,
Me natam, caræ Genitricis nomine dictam
Irenen, in ſpem regni pater optimus alti
Eduxit; nunc vincla ferunt contraria fata.
O Patria! O Genitor! Domus o per ſecula, terræ
Regnatrix! Vos templa Dei, demiſſaque cœlo
Relligio! ergo omnes radice evertit ab ipſa,
Gens effuſa polo, atque æterni numinis ira.
Me tamen haud lethi facies, vibrataque terrent
Spicula; deſcendam læto jam funere ad imos,
Caſta tamen, Manes, et digna parentibus umbra:
Quin reſera hoc gremium, vitamque abrumpe morantem.

Coſi coſtei, che ne la doglia amara
Già tutte non oblia l'arti et le frodi;
Fà di ſoſpir breve concento in prima,
Per diſpor l'alma, in cui le voci imprima.

TASSO GIERUS—Canto xvi. Stanza 43.

Sed

Sed te per teneros, ſenſit ſi pectus, amores,
Per dulces natos, caſti per fœdera lecti,
Per majorum umbras oro, per quicquid ubique eſt
Sacrati, prohibe infandos a corpore tactus,
Neu mihi virgineos vis barbara polluat artus.
Hæc ait, et gemitus preſſit luctantia verba.
Stant proceres innixi haſtis, inſuetaque flexit
Corda dolor, lacrymæ manant invita per ora.
Non eadem Regi facies, non priſtina manſit
Durities; animum ſpecies præclara loquentis
Accendit, majorque afflictæ gratia formæ.
Tunc olli breviter: Quis te, pulcherrima Virgo,
Læderet, aut caſtrum violaret vulnere corpus,
Crudelis? Non hæ nobis victoribus iræ:
Solve metus: Neu finge animo nos impia ferre
Sceptra, et inhumanis ſævos gaudere triumphis.
Gloria non mendax, non prædæ inſana cupido
Armatos in bella trahunt; aſt ardua juſſa
Divini *Vatis*, cœlique ſuprema voluntas;
Exulet ut vetus impietas, ut fulgeat alte
Vera fides, iret magnis ſub legibus orbis.
Ipſe tibi, incenſus tantæ virtutis amore,
Munera magna feram, majoraque regna paternis
Subjiciam; preme ſingultus. His demere dictis
Æger amore ſtudet curas, ſolvitque timorem.
Hanc Selymus, cui fœmineæ cuſtodia prædæ
Credita, deducit mœſtam in penetralia celſa,
Lætantes inter turmas, crepitantiaque arma.
Imperii Rex inde gravi de pondere, canis
Cum patribus, quâ vi gentes frænare ſuperbas,
Quos bello vaſtare, quibus dare jura ſubactis,
Conſulit; et regni ſurgentis lubrica firmat.
Interea ſummo, juſſu victoris, honore
Excipitur Virgo. Thalamis fulgentibus oſtro,

Auratis

Auratis excelſa toris, et murice ſpreto,
Mœſta jacet: Sculptas onerant convivia menſas,
Nequicquam; vinum gemmato ſpumat in auro:
Centum florentes formâ et juvenilibus annis,
Barbara quas acies regum de ſtirpe creatas
Sedibus abripuit crudeli ſorte paternis,
Circumſtant agiles Nymphæ; blandiſque miniſtrant
Officiis: Fundit dulci pars carmina voce;
Pars tremulos docto percurrit pollice nervos;
Scilicet infixas ut poſſint fallere curas;
Exuat et lentos ſenſim mens ægra dolores.
IPSE ferox victor, durum cui pectus amore
Æſtuat, aſſiduis precibus faſtidia tendit
Vincere, nunc votis ſupplex, nunc lenitèr urgens
Blanditiis, ſimul et promiſſa ingentia miſcet,
Regalem exponens oculis longo ordine pompam.
QUID potuit Virgo infelix? Quâ rumpere tantas
Inſidias; quâ vi ſævis obſiſtere fatis?
Hinc regalis honos, menti quoque grata poteſtas
Fœmineæ, claruſque faventi marte tyrannus
Sollicitant; ſubitâ abſterrent proſtrata ruinâ
Indè paterna domus, miſeræ ſola ipſa ſuperſtes
Relliquiæ; et tepidi cognato ſanguine rivi.
AT natura trahens intùs, ſpes læta, juventus
Flexilis, et tempus quod lenit acerba, labantem
Evicêre animum, fallaciſque ardor amoris
Dulcis inexpertæ. Qualis flos imbre gravatus
Labitur, et mœſtis moriens langueſcit in hortis;
At zephyro ſpirante levis ſe tollit ad auras,
Purpureos pandens læto ſub ſole colores:
Non ſecus Irenè luctu lacrymiſque fugatis,
Enituit: medios inter Regina triumphos
Incedit, niveam cingens diademate frontem,

Exultans umbrâ, tituliſque inflata ſuperbis.
Ah miſera! immitem teneris amplexibus hoſtem,
Immemor everſæ patriæ cæſique parentis,
Ergo foves facilis, ſortiſque ignara futuræ?
JAM belli vox rauca ſilet. Non ærea cantu
Accendit tuba florentes ad prœlia turmas;
Non undare cruor, non armis fulgere campos;
Mœnia non tremere horribili concuſſa fragore:
Aſper at exutâ molleſcit caſſide miles,
Regis ad exemplum, luxuque effrænis inerti
Laſcivit. Viridem pars lentè fuſa per herbam
Umbriferos inter ramos, et murmur aquarum,
Concentuſque avium, longis exhauſta periclis
Membra fovet, vetiti libantes pocula bacchi,
Inſtaurantque dapes: Pars cæco vulnere fixa
Haurit amans teneras curas, et blanda venena,
Captarum illecebris, et gratâ compede vincta.
QUALIS ubi rapido belli de turbine Mavors
Pulverulentus adhuc et fervens cæde recenti,
Victus amore, Cyprum quærens Paphioſque receſſus,
Cœleſtes petit amplexus, et dulcia furta:
Tum belli ſiluêre minæ; fremit Ira, Pavorque
Nequicquam, infrendet telo Mors ſæva repreſſo;
Candidaque effulget lætis Pax reddita terris.
SED non longa quies: Accendit priſtinus ardor
Corda virûm, et turpi pudet indulſiſſe veterno:
Extimulat Pietas atrox; ſimul alta priorum
Gloria geſtorum; atque angens ſatiata Libido
Ergo indignantes luxu fregiſſe vigorem,
Arma fremunt omnes, et mollia vincula rumpunt.
PRÆTEREA vulgus non cæco murmure regem
Incuſat, quem nunc, pudet heu! muliercula victum
Detinet amplexu indigno; dum colligit hoſtis

Diſperſas

Diſperſas acies, et bellum ſponte minatur,
Hæc agitant, gliſcitque truci violentia turbæ.
SENSERAT inſolito miſceri caſtra tumultu
Muſtapha, quem claro virtus inſignis honore
Evexit, Regique dedit fulgere ſecundum
Imperio: Metuens igitur ne ſerperet ultrà
Tanta mali labes, ſumantque incendia vires,
Præcipitare moras ſtatuit, regemque requirit:
Atque ita ſublimem compellat voce tyrannum.
O decus heroum, ſummi ſate ſanguine Vatis,
Quem tellus devicta tremit, quà flavus Hydaſpes
Gurgite fumanti tepidos ſecat aureus agros,
Threïcias longe ad hiemes Hebrumque nivalem;
Sit fas vera loqui, ſinceraque promere dicta,
Aſperiora licet; veſtræ res aſpera poſcunt.
QUICQUID ſol oriens luſtrat, terras ubi nunquam
Romani fulſêre aquilæ, devicimus armis:
Nuncquoque tot ducibus, totquondam læta triumphis
Græcia vaſta tremit, regnique vetuſta ſuperbi
Fumat adhuc ſedes, ſpumatque cruore recenti.
Unde quies igitur? Belli cur fulmina ceſſant?
Deterior bello nos luxus fregit. Ad arma
En! iterum denſæ excuſſo torpore catervæ
Conveniunt, haſtaſque minaci murmure vibrant,
Concuſſiſque fremunt clypeis, regemque repoſcunt.
" Cur medio, exclamant, languet Victoria curſu?
" Cur torpent dextræ, et ceſſat Bellona tonare?
" Et nunc attoniti repetitis cladibus hoſtes
" Exhauſtas reparant vires. En! agmina cogunt,
" Auratasque cruces iterum dant fulgere ventis.
" Quid Rex interea, sævâ quem ſtrage cruentum
" Horruerant toties, qui Græco ſanguine tinxit
" Flumina, et evertit fumantes fulmine muros?

" Imbelles

" Imbelles fovet amplexus, inhoneſtaque carpit
" Gaudia, et ingentes fœdo ſpes rumpit amore."
Scilicet hæc mandant divini oracula Vatis?
Sic Proavi meruêre? Fidem ſic protegis armis?
Surge, age, molle jugum collo excute, clarus, ut olim,
Egredere, O noſtrum decus. En! horrentia ferro
Millia multa vocant, ingens clamore remugit
Boſphorus, armorumque relucet fulgure cœlum.
EXARSIT Victor monitis; excuſſus amoris
Torpor abit, rurſumque animis fremit arduus arma:
[a] Sic bellator equus, quem mollis inertia pugnæ
Detinet oblitum, per paſcua læta vagantes
Inter equas, mulcetque ſolutum blanda cupido;
Arma crepent ſi fortè, tubæ vel acuta ſonet vox,
Igne recaleſcit ſolito; tremit, arrigit aures,
Scintillatque oculis; reſonant hinnitibus arva.
TUNC breviter; Cum lux reſerabit craſtina cœlum,
Agmina dic coëant inſtructis cuncta maniplis,
Atque forum repleant; ſolium ſublime locetur:
Ipſe adero, et vanos pellam ratione timores.
Dixerat. Hic Regis properans mandata faceſſit.
POSTERA cœruleos fluctus Aurora reliquit,
Pallidaque emergens extinxit ſidera Titan,
Cum tuba clara canit: Tunc agmina denſa coire
Cernere erat, juſtiſque forum ſtipare maniplis,
Frænatis in equis; inter quos limite longo
Ductores volitant, auroque oſtroque decori:

[a] Ὡς δ' ὅτι τὶς γάτος ἵππος, ἀκοσήσας ἐπὶ φάτνῃ, &c.
HOM. Il. vi. 506.

Quem locum imitatus eſt Virgilius, & ferme æquavit; Torquatus quoque Taſſus, uti ſolet, elegantèr, GIERUS. Canto xvi. Stanz. 28.

Qual feroce deſtrier, ch' al faticoſo
Onor de l' arme vincitor ſia tolto, &c.

Pondere terra gemit; per templa domoſque coruſcat
Ænea lux, longoque illuſtrat fulgure cœlum:
Mille tremunt vexilla, ſinuſque ad flamina pandunt
Purpureos, curvæ diſcurrunt aëre lunæ.
Stat circum inſtructus Miles, pacataque vibrat
Tela manu; ferri tremulus nitor exit ad auras
Concuſſi, dum turba fremens movet ordine denſo:
Qualis ubi primum jubar extulit ætherius Sol,
Mane novo, ſummum leviter cum flamina ſtringunt
Oceanum, criſpantur aquæ; mox tollitur, altùm
Magnâ mole fremens; albeſcunt cærula ſpumis.
INCERTI, quæ cauſa vocat, quidve inſtet agendum,
Suſpenſis dubitant animis, quæruntque paventque,
Arrecti ad vanos ſtrepitus; hinc corpore vaſto
Fluctuat huc illuc inclinans turba, viciſſim
Pulſaque, et impellens, motuque reciproca vibrat.
AST ubi, cum magno Princeps clangore tubarum
Arduus ingreditur, multoque ſatellite cinctus,
Huc omnes tendunt, oculiſque et mentibus hærent:
Haud ſecus alma Ceres, gravidis quæ nutat ariſtis,
Collis apricus ubi aut felix uligine campus
Semina læta fovet, dum veſpertinus oberrat
Aër et incerto variantur cardine venti,
Huc levis atque illuc fluitat, quà ſpiritus urget
Mobilis; at dubio ſi tandem regnet olympo
Euruſve, Zephyruſve, aut imbribus humidus Auſter,
Hæc ſequitur facilis victorem, huic aurea culmos
Flectit, et unanimi procumbit meſſe ſupina.
EXCELSUM in medio ſolium ſupereminet, amplis
Porrectum ſpatiis, multoque inſternitur oſtro;
Conſidet hic ingens Victor; ſimul inclyta regum
Græcorum ſoboles, cui ſplendida murice et auro
Veſtis et inſignis gemmarum luce coruſcat;

At

At velo caput abdiderat, vultuſque decoros.
Tum vero cecidit ſonus omnis, ut alta ſilet nox.
Tandem conſurgens clarâ Rex voce profatur:
AUDIVI, nec me latuêrunt murmura veſtra
Queſtuſque inſani, Miles; me nempe prioris
Oblitum decoris, me relligionis avitæ
Immemorem, fœdo languere cupidine captum.
Scilicet hæc merui? Me ſiccine nôſtis, iniqua
Pectora, qui totum laceravi cædibus orbem
Chriſticolam, qui tantum everti ſedibus imis
Imperium? Ecquando ſegnem me, aut forte morantem,
Vel cupidum vitæ tranquilla et tuta ſequentem
Vidîſtis, dum pugna furit? Vos teſtor: An ultro
Incendentem animos, medioque in turbine belli
Pulvere conſperſum, multoque cruore rubentem?
Quis fluvios innare ferox, quis mœnia primus
Scandere, per denſos hoſtes, per tela, per ignes,
Stridenteſque globos, et ſæva tonitrua ferro;
Atque triumphantes muris infigere Lunas?
Hæc mea laus; ſileam quid enim, quod Græcia, quod Sol
Teſtatur, quod adhuc in pectore multa cicatrix?
Dextera nec, magis hâc, ditavit manibus umbras.
CESSAVI fateor; belli vox rauca parumper
Conticuit; dedimus nos corpora laſſa quieti.—
Uſque adeone nocet, poſt tot diſcrimina rerum,
Vel ludis animum, vel membra fovere ſopore?
Nec venit in mentem quæ ſit ſors aſpera vitæ
Mortalis, quàm feſſa malis infractaque, poſcat
Alternas mens ægra vices, et dulce levamen?

INSUPER audite, atque animis hæc figite dicta.
Rex ſum, non titulos jactans et inania ſceptra;
Haud veſtrûm eſt igitur ſcrutari pectora regis,
Senſuſque arcanos; ſed contrà horrore vereri
Sancto perculſos: Veſtrûm eſt parere, jubebo:
Mors premet invitos; eſt omne rebellio murmur.
QUID tamen admiſi facinus? quæ tanta peregi?
(Ut loquar ex æquo.) Quid enim? Male-cautus amabam.
Eſto: novum crimen vos primi fingitis. Ergò
Rex, Juvenis, Victor nunquam ſine crimine amabit?
Nil mos, nil leges, pietas nil tale profatur.
Ipſe Mahummedes, qui ſancta oracula cœlo
Deduxit puramque fidem mortalibus ægris,
Divinus vates; cum bellum pace mutavit,
Otia fœmineo vacuus conſumpſit amore.
Quid pretii ſperat ſuper ignea ſidera virtus?
Quem ſequimur finem? Perfunctis munere vitæ
Egregiis Deus ipſe viris quæ dona rependet?
Scilicet inſignes præſtanti corpore nymphas,
Atque immortali florentes veré juventæ,
Halantes per agros, ad aquarum murmura blanda,
Concentus inter volucrum, viridante ſub umbrâ,
Amplecti dabit; et viventes omne per ævum
Carpere perpetuâ ſemper nova gaudia flammâ.
HUJUS at erroris (ſi me tamen abſtulit error)
Quæ mihi cauſa fuit; quæ diſcite, qualis origo,
Compede quâ teneor: Sic enim ſint ferrea vobis
Corda licet, ſpero tamen ignoſcetis amanti,
Cernentes faciem, quæ me pulcherrima vicit
Ætheriis ſimilem, et radiantia lumina flammis.
Aſpicite: atque meum, ſi fas, reprendite crimen.

HÆC

Hæc fatus, velum detraxit ab ore puellæ.
Qualis ubi ſpiſſâ dudum Sol conditus umbrâ,
Aureus emergit, tandem caligine pulsâ,
Splendidior; ridet diffuſo lumine cœlum.
Non aliter poſito velamine, regia proles
Extulit os roſeum, ſolioque refulſit ab alto.
Attonitæ ſtupuêre acies, avidoſque tuendo
Defixæ paſcunt oculos, tacitæque pererrant
Quam faciem! quali cum majeſtate venuſtam!
Atque genas divæ ſimiles; ac lactea colla;
Perque humeros crines, et eburnea pectora, ſparſos.
Inde repentino cum primum ereptâ ſtupore
Libera mens rediit, tollunt ad ſidera plauſus
Sponte ſuâ, dignamque fatentur crimine formam.
Conſtitit, atque diu trux agmina circumſpexit,
Terribiles volvens oculos, tum murmura dextrâ
Compeſcens, torvo ſic addidit ore, Tyrannus.
Jam ſatis eſt; ficto me crimine ſolvitis: Illam
Quis non victricem agnoſceret? Æthere talem
Ipſe ingens Vates vix credam amplectitur ulnis.
Es, fateor, mihi jure tuo cariſſima, vultu
Æmula Cœlicolis, animi neque dotibus impar,
Irene, mea lux, regum certiſſima proles:
Non radii ſolis, non vitæ carior ipſe
Spiritus hic, non qui nutrit præcordia ſanguis;
Eſt tamen his radiis, eſt vitâ carior ipsâ
Gloria, et invidiâ tandem laus bellica major:
Nec frangent animum molles, ne fingite, curæ.
Quid quod amem? tamen et Rex ſum, Bellator, et Heros:
Forſan amantem ætas, imbellem haud poſtera, tradet.
Fracta meas iterum plorabit Græcia vires,
Occiduique orbis dominatrix, impia Roma:
Ecce!

Ecce! incenſa ruunt delubra, cruceſque profanæ,
Et ſimulacrorum fractus reſonabit humi grex.
QUIN hæc accipite, et veſtrum cognoſcite Regem.
Audebit quicunque meos reprendere mores,
Immemorem carpens famæ, luxuque ſolutum,
Quid carâ pro laude geram, quid vindice dextrâ
Molior, aſpiciat:—"Meque inde tremiſcite, cuncti."
HÆC ait, et gladium diſtringens, impulit ictu
In collum IRENES. Cadis heu! pulcherrima, dextrâ
Quâ minime decuit, ſævæ data victima famæ:
Felix, ſi patriis jacuiſſes caſta ruinis,
Nec tibi barbarici placuiſſent fœdera lecti!
Nam mutilus ſubitâ truncus procumbit humi vi,
Singultanſque tremenſque cruorem tramite multo
Purpureis ſtillans rivis: caput exilit altè
Avulſum, longo rapiturque volubile tractu.
COELESTES, Illi fœdos jam ſanguine, vultus,
Pallenteſque genas, extinctaque lumina cernunt,
Attoniti; exangueſque metu: labefacta per oſſa
Horror iit. Siluêre diu: Mox undique triſtis
Prorupit gemitus, perque agmina vaſta cucurrit.
Rex abit, infrendens gravitèr, viſumque relinquit.

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